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LITERATURE.

Poems. By William Bell Scott. Illustrated by the Author and L. Alma Tadema. (London: Longmans & Co., 1875.)

THIS dainty volume is in many respects a work of peculiar and unusual interest. It is one of a class whose members are very much less numerous than they should be. The work of a man who is not and does not claim to be a professional poet, it contains the carefully-garnered poetical produce which has now and again been as a by-work produced in a life mainly devoted to other branches of culture and art. Such by-works have always a great and peculiar attraction, as Mr. Browning, in lines which everyone knows, has pointed out. But it so happens that when such work takes the form of poetry, its value and consequently its interest is peculiarly great. For poetry, standing in this respect alone of the arts, and drawing an additional dignity from this solitude, is to a certain extent independent of professional study, of mere acquirement and knack. The amplest and most appreciative contemplation of paintings will not make a man a painter, the devoutest and most constant attention to performed music will not make a man a musician. But it is the glory of poetry that every one who can appreciate poetry is potentially a poet, and that the potentiality needs neither instruction nor practice to develop it. A sufficient study of good models, and an occasional heat of mood sufficient to accomplish the poetical projection, are the only conditions necessary to enable a cultured or culturable nature to produce a poem which shall be a poem, and not a copy of verses. Allow for the greater or lesser frequency with which this heat of mood occurs, and for the steadiness with which it is sustained, and you have the difference—a difference much more of degree than of kind—between what is generally called a great and what is generally called a minor poet. But it must be acknowledged that but few men make a right use of the poetical possibilities which lie in them. Sometimes circumstances, or indolence, or the half-indolent fastidiousness which so frequently accompanies culture prevent a man from indulging his genius at all. Sometimes the poems are written and remain in the desk till the dismal act of faith which a man's friends usually celebrate after his death commits them unread to the flames. Sometimes, more usually and less tolerably, the casual impulse is mistaken for a vocation, and the man assumes the enviable

position of a professed and acknowledged minor poet.

Mr. Scott has done none of these things. He has not neglected his poetical impulses; he has not left them to the tender mercies of his executors. Neither has he cared at stated intervals to squeeze out a volume of scranell verses wherewith to pad a few happy lines. He has evidently written when and only when he was in the vein, and has thus been able, at a time of life when most poetical workers are usually endeavouring to impair what reputation they have gained, to come forward with a goodly and almost a virgin offering of poetry wherewith to make good his title to the name of poet.

The matter contained in this volume divides itself pretty naturally under the three heads of ballads, sonnets, and miscellaneous poems. The ballads are of various patterns, from the simple common measure unencumbered or unadorned with refrains, to the more ambitious structures of which the following is a specimen stanza:—

"On the carved bed in the lighted bower
Turned lady Janet, May Jean,
Waiting it seemed to her hour on hour
Hearing the wind creak the vane on the tower.
The tide-wave breathes by sink and swell.
Why is she watching with eye and ear,
Shadowed and restless in fever and fear,
When the bolt is drawn and no one near?
Sees she or hears she anything
Except the lamp's flame and the moth's wing?
Sea foam seethes the empty shell."

No one, we suppose, will deny that this is a finely-wrought stanza, and a picture well presented, and the same may be said of the whole poem (the first in the book) in which it occurs. Perhaps its fault, if it have a fault, is that it is a little too elaborate, the poetical effect being somewhat sacrificed to the pictorial, and the doubly varied burthen in every stanza contributing to produce a distraction of the attention to the details from the whole. No such charge can be brought against "Kriemhild's Tryste," which is a very spirited version of the Lorelei story. "The Witch's Ballad," though its dialect strikes us as a little patchy, is also very good.

We are not sure that Mr. Scott's sonnets please us so well. There is a very general opinion, an opinion which probably considers itself safe under the shadow of Wordsworth's patronage, that the special function of the sonnet is to serve as a vehicle for the conveyance of any tolerably single and serious thought which may occur to a man, and which may seem to him to deserve or to be in any way capable of poetical expression. "When found—make a sonnet of" is the unspoken motto of the poetical Captain Cuttles who take this view. We would by no means insinuate that Mr. Scott is of this opinion, we are quite sure that he is not; but his practice might occasionally give some colour to an insinuation of the kind. For instance, there are here three sonnets on Wordsworth himself; the criticism they contain is absolutely just and fair, nor would it be possible to put the truth about Wordsworth better. But what on earth is the meaning of criticism in verse, and if we allow it where is our tolerance to stop? Why should we not have

the "Loves of the Triangles" or the savoury treatise of the Abbé Robbé at once? How well Mr. Scott can write in this form when he is better advised, the following will show:—

"Young men and maidens, darkling, pair by pair,
Travelled a road cut through an ancient wood:
It was a twilight in a warm land, good
To dwell in; the path rose up like a stair,
And yet they never ceased nor sat down there;
Above them shone brief glimpses of blue sky,
Between the black boughs plumed funereally
Before them was a faint light, faint but fair.

Onward they walked, onward I with them went
Expecting some thrice-welcome home would show
A hospitable board and baths and rest;
But still we looked in vain, all hopes were spent,
No home appeared; and still they onward go,
I too, footweary traveller, toward the West."

But it is neither among the sonnets nor among the ballads contained in this volume that the clearest evidences of Mr. Scott's poetical power are to be sought. His particular forte is in the management of the loose and irregular, but most effective and peculiarly English metre whose base is the catalectic dimeter trochaic. There are in this volume some half-dozen poems in this metre, and we wish there were more, for Mr. Scott manages it with rare skill. Of all metres it is the aptest to degenerate into doggerel, or to stiffen into prose, and here there is no trace of either. The first poem in which it is used, "Anthony," is a very remarkable piece of *diablerie*, and shows unusual powers in that style. Memories of Félicien Rops' frontispiece to *Gaspard de la Nuit*, and of Henri de Brés' strange little piece in the Brussels Musée float before us as we read these lines:—

"Then came a sound,
The regular chaunt of a litany—
Doubtless to Heot or Venus—and they
Who chaunted it were seen nowhere,
Neither on ground nor in the air;
Nor was there green field or blue sky,
Or tree, or stream; but all was brown,
And flames like lamps leapt up and down:
Nor saw I aught living in doublet or gown,
Till we came to the market-place, where stood
Instead of a cross, an image of wood,
A huge-faced image, with ass's ears,
And horns and a tongue and eyes full of leers,
Bodyless, only a block, whence grew
Lopped arms and shameless parts; before
The image flickered a flame dark blue,
And round it, hand in hand, a score
Of dark brown men and women ran,
Naked as devils."

Mr. Scott's double vocation has here stood him in good stead. The composition is admirable; you have only to shut your eyes and the nightmare is realisable at once, while at the same time the details are not insisted upon too much. The whole poem (which we believe appeared, though composed many years ago, in the *Fortnightly* not long since), is worth quotation, and so, in hardly a lesser degree, is "Midnight." Two other poems of very different subjects, but cast in a similar form and of similarly successful execution, are "The Venerable Bede in the Nineteenth Century," and "The Music of the Spheres." And lastly, it is in this metre that the "Fable," which worthily closes the volume, is written. Four lines from this fable quoted by Mr. Swinburne first attracted the writer's attention to Mr. Scott's poems, and set him years ago on a fruitless quest for them among the book-

shops. Indeed, the whole passage with which these lines open is worth extracting:—

"He had seen the moon's eclipse
Through the fire from Erna's lips,
With Orion had he spoken,
His fast with honey-dew had broken,
Seen the nether world unveiled,
Nor had fainted nor had quailed;
And here he stands amidst the throng,
On his tongue a wise sweet song.
In his hand a laurel fair,
An opal rainbow round his hair,
Truth reigning from his great mild eye,
And in his heart humility."

One small thing (and yet nothing of the kind is really small) we have against Mr. Scott, and to introduce it we may quote his "Dedicatio Postica" to the three poets whose names will go down to posterity as the poets of this generation:—

"Not many years ago in life's midday
I laid the pen aside and rested still
Like one barefooted on a shingly hill.
Three poets then came past, each young as May,
Year after year, upon their upward way,
And each one reached his hand out as he passed,
And over me his friendship's mantle cast,
And went on singing every one his lay.
Which was the earliest? methinks 'twas he
Who from the Southern laurels fresh leaves brought,
Then he who from the North learned Sealdic power,
And last the youngest, with the rainbow wrought
About his head; a symbol and a dower—
But I can't choose between these brethren three."

Everyone will allow that this is a very beautiful and graceful tribute; but every one must see that its beauty is sadly marred by the ugly word "can't" in the last line. These purely colloquial contractions are in most cases fatal to poetry, and Mr. Scott uses them rather too often for our comfort.

We have not yet spoken of the designs with which the book is embellished. They are, it is hardly necessary to say, very different from the smooth inanities which usually do duty as book illustrations, and which bear "made to order" in legible characters on their faces. We must confess, however, that Mr. Alma Tadema's contributions are, with the exception of "Eric and the Water-Witch," somewhat disappointing. In the first, "Janet," the counterpane is pleasing, but we defy the acutest interpreter to identify the face on the pillow as a woman's. In the last, the "Sphinx," the smug contentment of the countenance could not be more unsphinxlike. Many of Mr. Scott's own illustrations are very satisfactory. "Recreating Genii" we like particularly, as also "A Study from Nature," and the two etchings which illustrate the series of sonnets called "The Old Scotch House." Not only these, but most of the others, are correctly described by Mr. Scott as "rather pictorial analogues to the sentiment and meaning of the poems than direct representations." And, undoubtedly, this is exactly what illustrations to poems should be.

Altogether the book is satisfactory both as a production and a possession. It is a worthy effort to help on the golden age when for every moment of a man's life there shall be a song to read, a picture to see, a movement of music to hear and to enjoy. To the furniture of not a few such moments Mr. Scott's volume will contribute.

GEORGE SAINTSBURY.

On the Class of Rude Stone Monuments which are commonly called in England Cromlechs, and in France Dolmens. By W. C. Lukis, M.A., F.S.A. (Ripon: Printed for the Author by Johnson & Co. London: Simpkin, Marshall & Co., 1875.)

A FEW years ago died in Guernsey an old man who retained his faculties in a wonderful degree to the last, whose extent of information was surprising, but not greater than his energy in collecting information on all antiquarian and scientific subjects, or his accuracy of observation, or his willingness to impart his knowledge to others.

He had formed a valuable and extensive collection of antiquities, of plans and drawings of ancient remains in Great Britain, the Channel Islands, and France. His sons inherited his tastes, and were from boyhood taught to observe accurately, to delineate faithfully, and to conclude logically. One of these sons is the author of the pamphlet named above. Notwithstanding professional labours he has contributed various papers to antiquarian societies, and no one could be more fit to examine the prehistoric remains which, spread over the world, abound most in the north-west of France.

Having the intention of writing an account of the French monuments, Mr. Lukis has thought fit first to dispel certain "notions" relating to one class of them, which he deems erroneous.

"It is my object to give, in as concise a form as the importance of my subject will permit, the result of my enquiries into the nature and origin of those rude stone monuments, commonly called cromlechs or dolmens, which are now existent, or of which we have trustworthy record."

Clearly the first thing to be done in such a study is to make, or obtain, accurate plans of the various structures; and, in the case of the dolmens, to obtain the most accurate account possible of their contents.

"The investigator must have long acquaintance with the monuments, sufficient dexterity in drawing and surveying to make accurate plans, sections, and elevations, be a close and unbiassed observer, and then have leisure to devote his intelligence to the scrutiny."

Those of our readers who have taken the trouble to examine printed plans and delineations, and to compare them with the monuments themselves, are aware how seldom the plans and delineations can be relied on. Mr. Lukis has not only collected all the available information on the subject, but has gone through much manual labour in excavating and examining minutely the contents of many dolmens. He has with assistance planned numbers of lines and dolmens and cromlechs, and has examined the moveable remains contained in the various museums which he has been able to visit.

There will remain to the end of time men who cannot be made to understand that two sides of a triangle are greater than the third, and to those persons we cannot recommend Mr. Lukis or his pamphlet. They would not be persuaded in opposition to their erroneous notions. Mr. Fergusson, in publishing his well-known work on *Rude Stone Monuments in all Countries*, attempted that which no one had attempted before,

and he was aware that such a first attempt was sure to contain many errors. He was compelled to take a great part, probably the greater part, of his evidence second-hand, and was unable in most instances to obtain plans of accuracy enough to warrant his trusting to them. Why, then, did he erect a superstructure of his own on such foundation, and detract from the value of his work by drawing conclusions from evidence which turns out to be unsound? Mr. Lukis quotes Mr. Fergusson's work, not because Mr. Fergusson alone holds erroneous views, but because the errors complained of are collected in that work and are therein available to the student.

"I venture to say that in the foregoing articles, none of my criticisms of the examples of the three ideal classes have been strained. The greater number I have personally examined and planned, and I am therefore able to speak of them with confidence."

No one who takes an interest in the subject of early sepulture must neglect to give patient attention to Mr. Lukis's pamphlet.

H. DRYDEN.

Rough Notes of Journeys made in the Years 1868, '69, '70, '71, '72, and '73; in Syria, down the Tigris, Kashmir, Ceylon, Japan, Mongolia, Siberia, the United States, the Sandwich Islands, and Australia. In One Volume. (London: Trübner & Co., 1875.)

A PERSISTENT diary, interspersed with intelligent remarks, not so much profound or speculative as prosaic and utilitarian, necessarily egotistical—here and there, perhaps, unpleasantly so—prolonged through more than six hundred octavo pages of small close print—such is a brief description of the volume we have to consider. The anonymous author is an unmistakable traveller. Less than five years is found a sufficient period for him to accomplish three journeys, each of which has in its favour the charm of interest, the warrant of distance, and the pungency of adventure. In the first of these he starts from London, and crossing Mont Cenis, embarks at Brindisi for Alexandria, whence, after a pleasant *détour* to Jaffa and Jerusalem, he steams through the Suez Canal down the Red Sea to Bombay. Traversing India, *via* Delhi, Cawnpore, and Lucknow, to Calcutta, he embarks for Rangoon, Maulmain, and the Straits of Malacca; re-embarking at Singapore, to visit Hong Kong, Saigon, Canton, Shanghai, Japan, and Tientsin—from which latter place he hires a cart for Pekin. From Pekin the journey is made to St. Petersburg by Kiachta. The second tour commences at Halifax, whence the reader is led, through the Mammoth Caves of Kentucky, Chicago, and the Salt Lake City, to San Francisco. From this point he is taken, *via* the Sandwich Islands, New Zealand, Australia, and Tasmania, to Ceylon, completing the long ocean circuit in the Gulf of Suez. Revisiting Jerusalem, the author returns to England by Alexandria and Marseilles. Palestine is reintroduced at the opening of the third book. Hence the panorama is made to represent successively Aleppo, Diarbekir, Mosul, Baghdad, Babylon and Karachi.

Scenes from Sind and the Panjáb follow; more also from India generally, from China, Japan, Ceylon, and Australia. Finally, we have again Alexandria and Port Said, with a homeward route "by Brindisi, Venice, and Vienna."

This is *bona fide* travelling, though for the most part in regions often before described, or over an ocean indescribable in detail. Not the least interesting of the land journeys recorded is that from Pekin to Kiachta and Tobolsk—thrown into the shade, it is true, on comparison with the more remarkable routes of Mr. Ney Elias; and less extraordinary than the elaborated explorations of Colonel Prijevalsky. But the first is a gold medallist of the Royal Geographical Society, and the second has yet to be rendered intelligible in an English dress. Our present traveller proceeded by a tolerably direct road to Urga, through Kalgan, past the Mingen or 1,000 *le* milestone, near the Salt Lake Iren, and across the desert plain of Thagan Tugarick. From Urga to Kiachta he makes the distance 176 miles. At Troitkosarsk, the telegraph station of Kiachta, we are told that the electric wire holds communication with St. Petersburg, a distance of 6,200 versts, or about 4,150 miles. The mode of discovering a Lama king, when required, is thus related in the diary kept at Kiachta:—

"The Kutuchtú, or Lama King of the Mongols, who, when he is in the flesh, resides at the Lamasary at Urga, died some time this year. He was a young man, not much over twenty, and it was said he had been poisoned. Soon after his death a deputation of Lamas visited Pekin, to learn from the Emperor in what direction they were to proceed in order to find the living being into whose body had passed the immortal part of their deceased Kutuchtú. The Emperor instructed them that they must proceed to Thibet, the home of the head of the Buddhists, the Dalai-Lama, and there they would find the child into whose body the soul of the Kutuchtú had found its way. The journey to Thibet is a long one, and beset with difficulties, if not with some dangers, and this has induced the authorities at the Lamasaries at Urga to consult Mr. Grant as to the best mode of proceeding, and as to the probable cost of the journey; and they would fain have Mr. Grant with them, at any rate up to the borders of Thibet. As we passed through Urga, two Lamas from the Lamasary came to consult Mr. Grant on the subject. It is proposed that a party of some seven or eight lamas shall proceed at once to Thibet, learn the whereabouts of the young child, the incarnation of their Kutuchtú, and prepare the way for the advance of some 500 lamas—a number thought adequate to accompany the infant Kutuchtú from Thibet to his future home at Urga. I don't know how they manage at Urga during the interregnum between the departure and the return of their Kutuchtú; but I do not hear that anything has taken place to interfere with or to disturb the good order and quiet of that Buddhist establishment" (pp. 120-21).

Tomsk, the capital of Western Siberia, a city of 20,000 inhabitants and 4,000 public-houses, is famous for its bees, of which "3,000 hives are sometimes kept on one farm, producing some 60,000 lb. of honey in one season" (p. 139). The boundary pillar dividing Europe from Asia is situated "within a stone's throw of the road" over the Ural mountains, 1,600 feet from the sea-level, between the postal stations of Taletzar and Behmbrurkia (pp. 158-59).

Very correct is the picture of the Russians of the Kama and Volga:—

"They seem never to thin their hair; it is cut or clipped round, and looks as if the operator had placed a bowl on the victim's head to guide him in his work. If a man's waistcoat is buttoned over his shirt, the tail of his shirt is always left sticking outside his trousers, and perhaps over all. Though the thermometer may be at 90°, he wears a great-coat. Boots he almost always wears. Out of a hundred or more passengers now on board, there is only one of either sex whose legs are not encased in a pair of jack-boots, and that fellow can afford nothing better than a pair of bark shoes" (p. 162).

It might have been added that the shirt is commonly of a rose or brick colour, and that the hat, like an inverted flower-pot, is a fit accompaniment to the rest of the attire.

The author is hard upon Persia (p. 374), and we will not dispute his estimate of its poor condition, though his knowledge of the country is limited to the seaports of Bushahr, Lingah, and Bandar Abbas. But when he says: "Were it not that we think it politic to bolster it up against what we seem to consider our natural Eastern enemy, but which many people consider merely in the light of a bugbear—Russia—it would not be long in crumbling to pieces;" we think his criticism at fault. It is, perhaps, not so much to the fact of "bolstering up," as to the mode of applying the bolsters, that exception should be taken.

In alluding to the startling query (p. 34) whether conversion to Christianity should be carried on in a land where the greater liberty allowed to converts necessarily increases their household expenditure, we do so merely to remark that any satire therein contemplated fails in its object by the association of Musalmán and Hindú to illustrate the argument. The former, it need scarcely be said, is already one of a "flesh-eating people," and enjoys his butcher's meat under the laws of Islam.

There is an occasional tone of censoriousness in the book which can hardly add to its popularity. Folly as it flies is fair game to the traveller as to the indoor philosopher; but the sport should be carried on under certain restrictions. The conduct of "young Indian officers" and "youngsters in European regiments" is, doubtless, often amenable to censure; but when, reading of the individuals taken to task for serious offences in the later chapters of this volume (p. 474), we recall the type so rudely handled for mere boyish prattle at the very outset (p. 18), we must be pardoned for withholding judgment on the data given. Nor do we subscribe to the conclusions drawn by the author (p. 476), that the heroism of the past is not sure of repetition in future emergencies. Whatever injury may have been done to the native army of India by stripping its regiments of that corporate character which, when turned to good account, was a warrant of distinction, the spirit which animated its bygone heroes has no more become extinct than has the objectionable treatment of natives become the practice of every subaltern of the present day. We maintain that the Indian officer—if the term can be applied, under existing circumstances, to the military man launched

in an Indian career—is true as ever to his calling; and, however sensible to slights, real or imaginary, will not fail to prove his professional worth, if occasion offer. At the same time we are quite ready to recognise much common sense and truth in the opinions expressed on the relative positions of European and native in India in other passages of the diary (pp. 394-5); and to admit the necessity of reform.

Revision of the text might have been beneficially exercised, to avoid reiterations of facts and sentiments; at times, repetitions of the language in which these are expressed. Thus, at page 193, in an interesting account of the forest of Calaveras, the writer states: "One hardly realises the full size of these big trees while they are standing; it is only when stretched upon the ground that we become impressed by their monstrous dimensions." A page and a half further on he says: "It is not until a tree is down, stretched on the ground, that you become sensible of its dimensions." Again, at page 337, we are informed, in a description of Diarbekir: "the population of this place is variously stated as being between 25,000 and 50,000 souls;" and two pages further, "this Diarbekir should be a place of some consequence, seeing it contains from 25,000 to 50,000 souls." The accurate spelling of native proper names is yet a *veata quæstio*, and advantage is here taken of the controversy: but this does not authorise the change of "Bishop Milman" into "Bishop Milner," as effected in page 26.

F. J. GOLDSMID.

Social Life at the English Universities in the Eighteenth Century. Compiled by Christopher Wordsworth, M.A. (Cambridge: Deighton, Bell & Co. London: George Bell & Sons, 1874.)

MR. WORDSWORTH deserves the thanks of both Universities for this valuable and amusing, carefully edited and beautifully printed book. A volume of upwards of 700 pages, designed to illustrate simply the social aspects of English academic life, and that too as this life presents itself during a comparatively limited period, would, perhaps, at first sight suggest that a process of condensation or selection might have been advantageously employed; but an examination of the contents will show that these pages very rarely offer us anything which has not a definite value in relation to the subject. We have here a little museum, as it were, of curiosities and relics, showing us what were the habits and customs of Oxford and Cambridge at a time when, notwithstanding the tenacity with which academic traditions have held their own, the points of contrast to the present day are perhaps quite as numerous as those which present themselves on a comparison of the aspects of ordinary life at the same period. "A singular condition," says Mr. Carlyle, in his *Life of Sterling*, "of schools which have come down, in their strange old clothes and 'courses of study,' from the monkish ages into this highly unmonkish one—tragical condition, at which the intelligent observer makes deep pause." By Mr. Wordsworth's assistance every reader

will be enabled to exchange any such feeling of innocent astonishment for one of more satisfactory comprehension. An excellent Table of Contents and Index make the volume easy of reference, notwithstanding its multifarious character; and it is precisely the kind of book which every student on the banks of the Isis or the Cam who wishes to enter into the significance of the features peculiar to such an experience, will gladly place on his shelf side by side with the University Calendar. He will here find an explanation of the process by which a three-legged stool came to transmit its name to the final honour examinations at Cambridge. He will be enlightened as to the academic origin of phrases like "Hobson's Choice" and "Neck or Nothing." Or he may trace and compare, step by step, the career of an eighteenth-century undergraduate with his own; and chuckle over an age when the coach from London to Oxford lumbered in after a two days' journey; when "hall" was at twelve o'clock, and attendance there in white stockings and low shoes was *de rigueur*; when battledore and shuttlecock, leap-frog, skittles, and bell-ringing were recognised amusements, and men, if they rowed at all, did so in enormous "tubs" and in square caps; when the college barber went round to call the men for chapel and shave them—the lazy ones as they lay in bed; when private tutors examined their own pupils for University honours, and were, notoriously, not oblivious of their ancient intimacy; when the university sub-librarian received only 10*l.* per annum, and was consequently found by visitors, as Uffenbach found Hearn, "very eager for his fee;" and when the *Terrae Filius* at Oxford and the "Tripos" at Cambridge publicly satirised the authorities in compositions the scurrility of which seems but very imperfectly redeemed by their wit.

But while the volume abounds with anecdote, *facetiæ*, and details of obsolete and amusing customs, it also contains much that serves to illustrate the less superficial characteristics of the century. In the first eighty pages Mr. Wordsworth points out to what an extent party politics then prevailed, and with what effects. To professors who think it within the province of the academic chair to discuss contemporary politics, and to politicians who see no sufficient reason for withholding the borough franchise from undergraduates, we may commend the symptoms of a period when regulations concerning gowns and the closing of taverns produced a lively ferment, solely, it would seem, because they had been recommended by a Whig chancellor and enforced by a Whig proctor. In his next volume, for which Mr. Wordsworth encourages us to look, we shall be better able to understand the causes that led to the low state of the intellectual life at this time, and of those studies which constitute the real *raison d'être* of such communities. He gives us here, however (pp. 83–87), a glimpse into the condition of affairs with respect to the professorial body. In the eighteenth century it was not often that the professors condescended to lecture at all; though Dr. Parr, in his famous Spital sermon, seems to have held that he had sufficiently vindicated their

reputation—so far at least as Cambridge was concerned—when he pointed out that there were really not many instances in which they had "disgraced" their chairs "by notorious incapacity or criminal negligence."

Simultaneously with the growth of political feeling and the decay of learning, Mr. Wordsworth notes the first appearance of that peculiar product of university life known as "donnishness." The later age at which students then began to be admitted and "the violence and suspicion" resulting from party struggles, were, he considers, in some measure, the cause of this phenomenon; but there can be little doubt that it was mainly the outcome of a selfish disregard for the true uses of college foundations. The founders of our colleges designed, with scarcely an exception, that these societies should support only those who were either really learners or really teachers. The original seven years training in the subjects of the *Trivium* and *Quadrivium*, followed by another seven years of theological studies, during which the Fellow would probably be called upon successively to act as "cursory reader," "regent," or "ordinary reader," in the Schools, represented one continuous course of study in nearly every recognised branch of learning, combined at regular intervals with the office of instructing others. A youthful bachelor on the foundation of Merton or Peterhouse in the fifteenth century, who, after the requisite training in grammar, logic, and rhetoric, and keeping his "acts" with credit, had thought fit to declare his intention of reposing on his laurels, and leading thenceforth a purely contemplative existence, would have been very summarily reminded by the authorities that colleges were not meant for monks. But as, by degrees, the subjects both of the *Trivium* and *Quadrivium* were compressed within a three years' course, while the titles of B.D. and D.D. came to represent little more than a certain academic standing, the resident Fellow, unless engaged in teaching, found himself under no obligation or stimulus to study. Even his duties as a teacher were often almost wholly neglected, although the restrictions imposed in many colleges, with regard to the number of pupils whom each Fellow was permitted to take, for a long time led to the majority of the Fellows in residence having at least nominal duties to perform—duties, it is to be observed, partly representing those which the university professors had contrived to shirk. Then came a time when men of teaching power and sympathetic minds—like Whichcote and Tuckney at Emmanuel in the seventeenth century, and Richard Laughton, of Clare Hall, in the eighteenth (Mr. Wordsworth's research supplies us with no equally eminent examples at Oxford)—drew around them large numbers of pupils, and, the former restrictions being removed, less popular tutors found their occupations gone; then gradually the function of "tutor" lapsed into one or two hands at each college, while the office became entirely dissociated from that of the "coach" or instructor. Systematic intercourse between the majority of the Fellows and the undergraduate body was thus reduced to a minimum; and whenever the former were willing to find companions

among the latter, they too often preferred the wealthier and idler members. This was found prejudicial to discipline and was consequently discouraged; and then "donnishness" became conspicuous. A formal etiquette, none the less scrupulously observed because it was a *lex non scripta*, divided the learners from those whom the founder had intended to be their teachers. It was thus that, when the offices of dean, tutors, and bursar had been assigned, the remaining Fellows found themselves entirely without occupation. It was open to them to accept a mastership at some grammar school in the country, but such a position was scarcely regarded with more favour in the last century than in the time of Erasmus. In default, therefore, of influence and connexion, there was little to be done but to take occasional clerical duty, and wait patiently for a college living. And hence at every college there was a larger or smaller number of Fellows of whose life an Oxford professor has left us both the sombre and the brighter picture in his well-known "Progress of Discontent."

The qualifications which Mr. Wordsworth has brought to his task are of so high an order that we cannot but hope they may some day be bestowed on the investigation of the more difficult questions that beset the enquirer at the earlier periods of university history. Occasionally he traces back his subject to these times; as, for instance, where he quotes the opinion of Anthony Wood that the dress of the scholars is supposed to have been in imitation of that of the Benedictines. We should be glad if Mr. Planché, in his *Cyclopaedia of Costume*, could throw any light on this question. The notable decree of the Council at Aachen, in the year 817, which drew, for the first time, a broad line between the secular scholars and the *oblats* and the monks, would seem rather to render it probable that an attempt would be made to distinguish the first from the latter two by some difference of dress. But however this may have been, it seems most probable that the fashion of the English academic garment, like so many of our early university statutes, and even the rules of our university libraries, was borrowed from Paris. And if we adopt Anthony Wood's theory, it is worthy of note how much more closely the gown, whether of Oxford or Cambridge, resembles that of a Benedictine of St. Denis, as represented in Helyot, than that of an English Benedictine as given in Dugdale's *Monasticon*.

We shall look with much interest for the result of Mr. Wordsworth's research in connexion with the Individual Studies and Religious Life of our universities (on which he is still engaged) during the same period as that whose lighter characteristics he has so successfully investigated.

J. BASS MULLINGER.

The Annals of a Fortress. By Viollet le Duc. Translated by Benjamin Bucknall. (London: Sampson Low & Co., 1875.)

It is now a good many years since *The Military Architecture of the Middle Ages* was given to the English public. Its author, M. Viollet le Duc, was previously known as a

distinguished architect; that book stamped him as an eminent antiquary. We well remember the pleasure we had in learning from its pages that the hero of our childhood, Richard Cœur de Lion, was more than a good man-at-arms, or a minstrel singer. We there learned that

"the Château Gaillard des Andelys reveals one portion of the talents of Richard. There is too general a disposition to believe that this illustrious Prince was nothing more than a fighter, brave to rashness; but it is not merely by possessing the qualities of a good soldier, however fearless or intrepid, that a monarch acquires so large a place in history. To the men of his time Richard was a hero whose valour shone conspicuous in a valiant age; but he was also an able captain, an engineer full of resources, experienced; a master of the practice of his art, capable of things in advance of his age, and who never allowed himself to be the slave of routine."

Curiously enough, in the pages of this book is to be found the drawing of a loophole in use in the fourteenth century, which a fortunate individual was rewarded for inventing in the nineteenth. Since the book we allude to was written, France has passed through strange vicissitudes, unsurpassed even in her eventful history. Viollet le Duc has been an active worker in recent stormy events.

The man who described the fortifications of Paris as made by Philippe Augustus, Charles V., and Louis XIII., and subsequently shared largely in the defence of M. Thiers' bastioned enceinte and detached forts—the able architect and the accomplished antiquary, called from his studies to command the "Légion auxiliaire du Génie" at the siege of Paris, has, since the peace, not been idle. The best account of the great siege we have is from his pen, and we trace many of its lessons in his present work, the *Annals of a Fortress*. Viollet le Duc traces the history of a stronghold from the first time it was used as a safe retreat for savage tribes, through the various phases of a Druidic fortress, a Gallic town, a Roman fortification, a Frankish city, and a feudal castle, until its defences were modified to resist artillery, were improved by Errard, and finally completed by Vauban. In each case a siege of the fortress, with all its incidents, is given, minute not only in the military details, but conveying an interesting picture of the manners and customs of the inhabitants at each period of history selected for illustration.

The way in which the first growth of a warrior class is described—

"a class who came to regard the privileges accorded to their ancestors as a birthright; while the tillers of the soil, and the shepherds, and craftsmen of the vale became accustomed to submission, and finally adopted the conviction that they had come into the world to serve and support the men who inhabited the oppidum,"

—is very felicitous.

The characters of Lady Eleanor, Colonel Dubois, and Captain Allaud, the one-armed Engineer officer, are admirably given. But it is not as a piece of word-painting that the book is valuable; its object is far higher. It seeks to discover the true principles of fortification at the present day, by going back to its origin, and following its gradual development over a lengthened period, to

determine the causes that have produced alterations, and whither the action of those causes is now leading us.

As arms were improved so the men-at-arms thickened their armour. When firearms were first employed, the armour got so heavy that men could not carry it. Precisely so as regards naval warfare: guns are made that pierce wooden vessels, iron-clads are introduced, but each year sees the old iron-clad obsolete, the new gun all powerful. As the men-at-arms learned that rapidity of motion, not armour, enabled them to avoid bullets, so it is beginning to be now understood that rapidity of movement and facility in manoeuvring at sea tend more to victory than an increased thickness of iron. Fortification is no exception to this rule.

"It will be objected that a vessel or a horseman can move about, but that a fortress is immovable, and that consequently passive force cannot here be replaced by active force or agility. This is a mistake. Though a fortress cannot be moved, the defensive system of a district can and ought to be studied, in view of various contingencies. In future warfare the plan of temporary fortification ought to play a principal part, and may be made to do so. In other terms, an army ought to be able to fortify itself everywhere, and take advantage of every position. Still, the most reliable fortress for a country is a good and well-commanded army, and a brave, well-educated and intelligent population, resolved to make every sacrifice rather than undergo the humiliation of a foreign occupation."

That the branch of war least understood, and least applied, is field fortification, few practical soldiers will deny; and there are few who have studied the subject but will confess that the judicious application of fortification to tactics appears to offer the widest field for improvement in the art of war. The following words are pregnant with truth:—

"War is, therefore, a game which tends to become more and more costly, and especially siege warfare: are we then to conclude that nations will become disgusted with warfare on account of the frightful expense it involves? This is not probable. At the present day, as in times past, that which costs most is defeat. Parsimony in military preparation in times of serious change such as ours is ruinous."

The translation is fair, but hardly does justice to the original, which is remarkable for accuracy of detail and clearness.

A translator has always a difficult task. He must understand his author in one language, and be able to express his meaning in another. This is especially requisite if the book be technical. It is to be regretted that more attention was not paid to the rendering of French military terms into their English equivalents. The following are a few examples of faults of this class. The same work is indifferently styled an "out-post," an "outwork," and an "advanced work:" these words mean different things. "breach battery" and "trench shelter" are literal translations, but the English terms are "breaching battery" and "shelter trench." "Garde du Génie" is not "a guard of the Engineers;" it means an engineer foreman of works. These and other similar inaccuracies, without vitiating the sense, are blemishes which spoil a well got-up book. The illustrations are in their

way perfect. They are the work, not only of a mathematical draughtsman, but of a skilful artist.

Taking it altogether, the *Annals of a Fortress* is interesting and instructive to the general reader; and it contains many important truths which the military engineer should ponder over deeply.

ROBERT HOME.

The Vikings of the Baltic. A Tale of the North in the Tenth Century. By G. W. Dasent, D.C.L. (London: Chapman & Hall, 1875.)

SEEING that the Jomsvikings have scarcely been mentioned in English books before now except in an entirely cursory manner, it is not a little curious that two distinguished English writers should unanimously publish works in which they play a very prominent part indeed. It is amusing to contrast Mr. Carlyle's estimate of their character, as found in the earlier part of his new book on the Kings of Norway, with Dr. Dasent's in the half-history, half-romance that lies before us. The latter, troubled by no awkward antitheses of Cosmos and Chaos, dilates on the deeds of these "bold spirits and dashing blades of the time" with genuine gusto, while the elder historian finds nothing better to call them than "a Sea Robbery Association (Limited)," and rails at them for their contempt of the divine right of kings. Mr. Carlyle is very brilliant, but Dr. Dasent is very learned, and those who wish to gain a really accurate notion of how men lived in Scandinavia nine hundred years ago, will do well to study the *Vikings of the Baltic*, where their souls will be neither stimulated nor irritated by hero-worshipping invectives against modern liberalism.

The scene is laid at Jomsborg, the curious stronghold of celibate warriors, monastic republic, or city of masculine isolation, that existed for a short time on the south shore of the Baltic. It seems to have been at the mouth of the Oder, on one of the islands that form the delta of that river, and on the same side as the present town of Wollin. As early as the battle of Bravalla we hear of it; there was a certain Toke from Jom there on Harald Hildetand's side. The Danes built a castle on the spot in the reign of Harald Blaataand. The first great chief of Jomsborg that we hear of was Styrbjörn, who made deliberate war upon Denmark, and fell in the great battle of Fyrisvellir, about 983, some dozen years or more before Dr. Dasent's story begins. After Styrbjörn, there reigned at Jomsborg Palnatoke, the hero of Oehlenschläger's famous tragedy, the one only play without female characters, probably, ever successfully brought out on any stage. Under Palnatoke Jomsborg began a new lease of existence; he entered into a sort of treaty with Boleslaw, or Burislaw, King of the Wends, and set about making a great nursery for heroes (*Plante-skole*, as Petersen says) at the castle. He enlarged the harbour so that it could contain 300 long ships, all shut in at one time by the scagates. How he managed to do it is puzzling enough, nowadays. The Prussian govern-

ment would find it difficult to do the same at any point in Usedom or Wollin, especially if, as some think, the castle was on the north or outer side of the island. Doubtless the most astonishing changes in the topography of the Pomeranian coast have been effected since the tenth century. At any rate the castle must have been a stupendous triumph of engineering and naval architecture for the age in which it was built, and a stronghold, when completed, that might well consider itself impregnable. When the structure was finished, Palnatoke gathered his Vikings together and proclaimed a stringent code of laws, under which thenceforward he ruled the commonwealth. No one was allowed to join the company who was under the age of eighteen, no one who was over the age of thirty, no one who had budged before a man as well armed as himself. The bond of foster-brotherhood, entailing revenge in case of murder, which existed all through Scandinavia, was enlarged to include the whole band. No one must be more than three days absent from the castle without Palnatoke's permission. All booty was to be divided equally, no individual was to form any connexions with foreign bodies without consultation with the rest. Finally, no woman was ever to pass under the low arch at the gate of the town. Very soon these warrior-monks became the most dreaded Vikings in the whole of the North of Europe. Their raids were extended to England on the one hand, to Russia, and even to Constantinople, on the other.

When Dr. Dasent's story begins, Palnatoke was dead, and Sigvald, the son of Strudharald, was Captain of Jomsborg as his successor. The rule of the young Sigvald in the place of the old hero, whose best days were over before he sought a kind of eyrie for himself in Jomsborg, was soon marked by a relaxation in the laws of the town. Men began to stay away longer than the regulated three days and three nights, quarrels broke out among the warriors, and certain men even found their bane at their fellows' hands inside the castle walls. Worst of all, women began to be seen in the huts that had hitherto preserved such a monastic seclusion. Dr. Dasent, however, for poetic purposes, chooses to consider that the real reason why the rigour of the law relaxed in this point was the laudable desire of Sigvald himself to have a son and heir. "Dear, you know you had a father, let your son say so," we imagine Thorkel the Tall saying to his wise brother Sigvald, and Dr. Dasent has a stirring scene, in which he makes the Captain propose to erase the misogynic law in his own favour, that he may go a wooing to the Court of King Burislav, ready to marry the wisest and loveliest of his three daughters. In process of time Sigvald goes to the King of the Wends, and falls in love with his daughter Astrid. The stipulation is made that he shall have her to wife if he can manage to bring Svend Tveskjaeg or Fork-beard, King of Denmark, to the Court of Burislav, as a prisoner. This seems impossible, but Sigvald undertakes it. He goes back to Jomsborg, fits out three ships, and sails away to Denmark. He found Svend at Grönsund, feasting near the shore. Arrived at the place, Sigvald got into bed

on board the outermost ship, and sent a message to King Svend that he was dying and had a last word to say to him. Up from table rises the unsuspecting Fork-beard, crosses two ships, goes down into the third. Poor dying Sigvald's voice is so weak that he must bend his ear low down to hear him whisper. Suddenly two such brawny arms are round his throat as death-beds rarely contain, and while he gurgles, half-throttled and too much startled to cry out, the rowers bend to their oars, and King Svend is a prisoner. How he was taken with great pomp to Jomsborg, and thence to the Court of King Burislav, how he regained his liberty and a Wendish wife, and how Burislav and Sigvald between them treated him as Laban treated Jacob, for all this we must refer the reader to Dr. Dasent's stirring pages.

The picturesque story of Svend's capture rests on the authority of the *Jömsvikingsaga*. Other accounts make it Palnatoke who takes him prisoner, not Sigvald. Indeed, according to Adam of Bremen, Svend was twice captured and brought to Jomsborg. Credulous old Saxo, in his confused way, expands it to three times. The Icelandic account, which our author has followed, seems after all the most rational. One hardly believes it possible that the shrewd Svend should have allowed himself more than once to fall into the trap of the unscrupulous Jömsvikings. It will also be remembered that Svend was a heathen and one of the last Danish kings unbaptised, and that, therefore, the monkish chroniclers are not above the suspicion of having been glad to make a fool of so resolute a pagan. The Jömsvikings themselves were strongly opposed to Christianity, their founder, Palnatoke, having been a most determined stickler for the old rites. In Sigvald's days, as Dr. Dasent says, the Vikings did not trouble themselves, in all probability, with religion at all, and were as indifferent to Odin as to the mysterious White God, whose peaceful worship was to render such a course of life as theirs impossible.

While speaking on this subject we may perhaps draw the author's attention to an anachronism which he has allowed himself to fall into, which does not indeed militate at all against the general interest of his story, but which is surprising in a writer so careful as Dr. Dasent. Towards the end of the first volume, in a beautiful passage describing the burial of the slain Vikings, he makes Beorn and Vagn wander through a wood, where they find a boy, Grim, who promised to show them the temple, which they wish to plunder. He brings them out into a clearing, where a little wooden church, containing nothing of any value, stands, and out of it comes a train of white-robed priests headed by Anshar. It is a very pretty idea to bring the Apostle of the North into the saga in this way, but unfortunately history is inexorable in refusing to admit it as a possibility. Nothing can well be more certain than that Anshar died at Bremen on February 3, 865, at least 130 years before the date of this story. If Beorn and Vagn came across any reverend prelate, it must have been Libentius, a prudent and good man, but with none of the vigour and genius

of Anshar. The period of the supremacy of Jomsborg was one of great depression for the Church. During the reign of Svend Christianity was persecuted almost to extinction. No archbishop ventured into the Danish dominions; the number of martyrs in Denmark and Vinland was countless, according to Adam of Bremen; and the flourishing bishopric of Aarhus, in Jutland, ceased to exist. Before Svend's death a reaction came, but during the period of Dr. Dasent's story the Christians were being persecuted on all sides, the Jömsvikings alone perhaps showing them the toleration of indifference.

We have not space to follow out the story in detail. It proceeds to tell how Sigvald became earl at his father's death; how Svend, hating him, sent for him to drink the funeral ale; how, hoping the expedition would be his last, he sent him against Hakon, Earl of Norway; and how at first the Vikings fared well, destroying the chief town of Norway, Tonsberg, and meeting Hakon in battle in the Voe of Hjorring. The account of this terrible action, in which all the flower of Jomsborg fell, and in which it was said that the Valkyriur themselves fought in lightning against the Vikings, occupies nearly the whole of the third volume. It is told in the most vivid and spirited manner possible. After this signal defeat, Jomsborg ceased to be a great power in the North of Europe. Sigvald's last important deed was assisting at the death of Olaf Tryggveson. The Jomsborg company broke up entirely before Sigvald's death, most of them coming over to England, where all who did not fall in the massacre of St. Brice's day formed a body-guard for the kings in London till the reign of Edward the Confessor. The church of St. Clement's Danes is understood to mark the spot where they had their camp.

For all who are interested in the manners and customs of Scandinavia in early times, *The Vikings in the Baltic* will be invaluable. The story itself is rather too bloody for any but those who can say, with Einar the Skald,

"Red wounds are lovelier than the rose,
Or rosy lips, to me ;"

but everyone must be fascinated by the minute and yet not pedantic descriptions of the curious ceremonies and traditions of the last of the heathen Norsemen.

EDMUND W. GOSSE.

ANCIENT ATHENS.

Die Stadt Athen im Alterthum. Von Curt Wachsmuth. Vol. I. (Leipzig: Teubner, 1874.)

THIS is, so far as I know, the first large work from the present Professor of Ancient History in Göttingen. His brilliant lectures and conversation, as well as his acute monographs in the *Rhein. Museum*, have already impressed scholars with the hope of a rich harvest from his labours, and the present instalment so far justifies their expectations. But the very cautious and sceptical tone of his mind makes the negative results of his book more important than the positive. Thus his book is naturally dry and hard to read, so that none but thorough scholars will be interested

in such unflinching criticism; and this has told upon his style, which labours under the usual defects of German prose, and is often obscure through its unwieldy constructions.

The immense number of footnotes are also somewhat bewildering to the reader, but they give full information as to all the author's sources, and show the wonderful mastery he has attained over the enormous literature of his subject. Here we constantly feel the want of a full index, which, indeed, he has promised at the close of his second volume.

But I will not for one moment deny that the matter of the book compensates for these defects. It is the last and best book on the topography of Athens, and, not confining itself to topography, throws much new light especially on the oldest and latest history of the city. Many a good English scholar, who has not paid attention to this side of Greek philology, will find here facts which he ought to have known, but which may nevertheless be new to him, and solve many of his difficulties.

Thus he will find (p. 170) that there were at Athens two *orchestras*, one that of the theatre on the south side of the Acropolis, the other a platform rising above the *ἀγορά* on the west side.

Again, there were two places called *Kolonos* (p. 177), one the suburban *Kolonos*, the deme celebrated by Sophocles, without the city; and the other the *Kolonos agoraios*, close beside the market-place, and in the deme of Melite. For the demes reached up to the Acropolis, and thus, as the city spread, these demes, especially Collytus, Melite and Kerameikos, were partly within the city. The last name is a third instance of a term used ambiguously, for owing to the chief market-place being within the deme, the expression "to go to Kerameikos" may either mean to go to the *καλλιστον προαστίον*, as Thucydides calls it, the street of tombs west of the city; or else simply to go to the market or place of assembly.

Such points as the following are to be found scattered all through the book.

Gassendi's famous conjecture on Cic. *ad Att.* v. 19, 3, *quæ de parietinis in Melita (for the militia of the MSS.) laboravi*, is not merely confirmed, but proved to apply to the house of Epicurus, which was separated from his celebrated gardens or park, laid out within the city, but near the Dipylon in Kerameikos (pp. 265, 618, 685).

The Hermes *πρὸς τῇ πυλίδι* of Philochorus is shown (p. 208), by acutely emending Harpocration (*Ἀκταίων* for *Ἀττικόν*, p. 211), to have been a statue not identical with the Hermes *ἀγοραῖος*, but situate at the little door in the wall of the Peiræus, probably that through which Leocrates, according to Lycurgus, made his escape.

But, apart from isolated points, the light thrown on some periods of Attic history by the present volume is very great indeed. The whole discussion concerning the original *synoikismos* or settlement of Athens by various races (pp. 385, *sqq.*) is very good, and based upon the sound principle that separate groups of temples or shrines, belonging to the favourite deities of separate nations, indicate distinct though associated settlements of these separate nations. The

evidence for a Phœnician settlement in Melite (probably the same word as Malta) coming from Salamis, and bringing with them the famous olive-plant, is as convincing as can be expected on such a question. It is refreshing also to see the authority of the almighty Thucydides set aside, even on an antiquarian question. But Professor Wachsmuth has a much clearer political insight than E. Curtius. Thus he accuses Demosthenes of maligning the policy of Eubulus (p. 592), and inclines to the belief that this policy, as it was financially, so it was politically, not despicable. This is very superior to the twaddle talked by Curtius about the personal character of Demosthenes being the key to the history of the period. Indeed, all the details of the revivals of Athens (architecturally) under Lycurgus, from this side its second Pericles, and under Hadrian and Atticus Herodes, its last great benefactors, are brought together with skill and care. So are also (in the beginning of the book) the scanty notices of Athens in the fifteenth, sixteenth, and seventeenth centuries, those before 1678 being particularly valuable, owing to the sad catastrophe which resulted from the siege of the Acropolis in that year.

The modern literature is very fully discussed. With the exception of Colonel Mure's *Travels*, which are not mentioned, the author seems familiar with all the works of English travellers in Greece.

An analysis of the climate of Athens, based on the meteorological observations of the resident astronomer, is also given (pp. 93, *sqq.*), and is compared with the lavish praises of the ancients, who, I think, attributed far more influence on national character to this cause than is reasonable. Whatever effects climate may produce in some thousands of years, it seems to me that in a few centuries it has little power to change any race of men. No one will deny in the Irish people the existence of a sparkling and lively temperament. Has not this social gift withstood for ages a climate of fogs and bogs, not to mention the heavy hand of the ruling, and still heavier wit of the immigrating, Anglo-Saxon?

I prefer to notice some points in Professor Wachsmuth's analysis of the description of Pausanias (pp. 130-285). The most perplexing difficulty is his mention of the fountain Enneakrounos or Kallirrhoe totally out of its place, when he has just been describing the north-west side of the Acropolis. Pausanias also inaccurately says that it was the only fountain in Athens. This is inconsistent with the existence of the Klepsydra on the west side of the Acropolis, so much so that Mr. Dyer, first in the *Journal of Philology* (iii. 81), and more recently (I believe) in his book on Athens, has identified the Enneakrounos with the Klepsydra, and separated it from the Kallirrhoe which lies on the east side, beside the Ilissus. How any man able to estimate evidence, can do this in the face of Thucydides' remark (ii. 15), *τῇ κρηνῇ τῇ νῦν μὲν τῶν τυράννων οὕτω σκευασάντων Ἐννεακρούνην καλουμένην, τὸ δὲ πάλαι φανερῶν τῶν πηγῶν οὐσῶν Καλλιρρόη ὀνομασμένη*, I am at a loss to understand. The interesting question to determine is the occurrence of the descrip-

tion in this part of Pausanias' account. On the whole, the suggestion of C. Müller (cited p. 285) seems the most reasonable, that there was a page misplaced in the archetype of our MSS.; but we miss some account of the details which justify the suggestion.

If Professor Wachsmuth has the advantage of Mr. Dyer here, it is not so in another interesting debate (p. 249), as to whether the grottos of Apollo and of Pan on the north side of the Acropolis were different or identical. Pausanias goes on to speak of the Paneion just after he has described the grotto of Apollo, and they were therefore formerly considered identical. But the Germans now assert that a gap in the text has been overlooked, and that in this Pausanias must have mentioned a second cave. This view Wachsmuth supports (1) by the *à priori* argument that two gods could not have occupied one grotto, which I pass by as of no weight, and (2) by his positive argument, that an absolutely trustworthy authority, Euripides, implies in his *Ion* two grottos. But here the author's acuteness seems to have deserted him. His argument is this—Kreusa was ravished in Apollo's grotto. This he infers from Pausanias' explicit statement. He then quotes v. 938 of the *Ion*, which I will quote with its context (vv. 937-9):—

Κρ. ἄκουε τοιῶν, ὁλοθα Κεκροπίας πέτρας;
Πα. οἶδ', ἐνθα Πανὸς αὐτὰ καὶ βωμοὶ πύλας.
Κρ. ἐνταῦθ' ἀγῶνα δεινὸν ἡγούμεθα.

From the second of these lines he picks out the word *πύλας*, and says that it states the Paneion to have been near Apollo's grotto, and therefore not identical with it. This argument breaks down at every step. In the first place, Euripides has not mentioned Apollo's grotto, but merely the Kekropian rocks, and it is either near them, or near the shrine of Pan, that the altars are asserted to be. The passage, therefore, cannot bear out Wachsmuth's theory. But in connexion with another passage of the same play, it actually proves the case against him. For Kreusa goes on to say that she brought forth a child, and when asked where and how, answers (v. 949) *μόνη κατ' ἄντρον οὐπὲρ ἐξέχθη γάμοις*. It is further implied (v. 958) that her child was abandoned in the same cave. Let us now turn back to an earlier chorus, which Professor Wachsmuth has also partially quoted, and we find (vv. 500, *sqq.*): *ὅταν αὐλίοις σπρίζῃς, ὦ Πάν, τοῖσι σοῖς ἐν ἄντροις, ἵνα τεκούσῃ τις παρθένος, ὦ μελέα, βρέφος Φοῖβῳ, παντοῖς ἐξώριζεν θοῖραν*, &c. Nothing can be clearer. Euripides identifies the grottos of Apollo and Pan; or rather, as he never, I believe, speaks of the oft-mentioned grotto as Apollo's at all, and as the evidence for such a place is very slight indeed (cf. p. 249), I take the single grotto to have been Pan's, where, perhaps in connexion with this very legend, a sanctuary was erected at some later period to Apollo.

I will conclude with a few words about the *barathrum*, which is often alluded to in the book, but not adequately discussed (cf. pp. 164, 190, 346, 350, 439). The site of this *barathrum* is determined by Plato (*Rep.* 439 E) to have been near one of the roads to the Peiræus. It is called by Thucydides *φάραγγες* (ii. 67). It is said by Plutarch to be in the deme Melite, by the *anonym.*

in Bekker's *Anecdota* to be in *Keiriadae*. These latter indications Professor Wachsmuth cites within a few pages, apparently accepting both, and not noting the discrepancy. As there is actually on the west side of the Hill of the Nymphs a ravine in the required position, with precipitous rocky sides, about 60 feet high, and as this place was still used by the Turks as a place of execution, there can be no doubt as to the locality. I think it likely that this ravine formed the boundary between the domes Melite and Keiriadae, and that hence arose the discrepancy on this point, one side (east) of the ravine being in Melite, the other (west) in Keiriadae. Wachsmuth very justly supposes that the once cited *εἰς πύλην* was the "accursed gate" or doorway through which the executioners and their victims passed from the prison to the barathrum. We must therefore reject, with our author, the story quoted from Photius and Suidas (p. 164) that it was filled up, and we must not interpret strictly the term *τὸ ὄρυγμα*, which Wachsmuth should have noted as of constant use for the barathrum in the orators.

But in connexion with the practice of executing *φάρμακοι* as state sin-offerings, Wachsmuth implies, in rejecting the notion that they were thrown living into the barathrum, that such was the practice with other culprits. This is indeed the usual theory. Until I am confuted by evidence, I am disposed to hold that "casting into the barathrum" was always done *after death*, and was the mere aggravation of refusing burial rites to those whose crimes seemed inadequately punished by death. I think all the authorities cited in Wachsmuth's notes are consistent with this theory only, on which I have elsewhere remarked (*Social Greece*, p. 251). The executioner lived there, and bodies, ropes, and implements of death could be seen there; but executions were always, I believe, conducted in prison, and then, if the relatives did not recover the body, it was carried out to the barathrum.

As to the institution of *φάρμακοι*, which Wachsmuth thinks hardly Athenian, or if so only symbolically carried out, I am disposed to hesitate. He evidently underrates the cruelty of the Athenians, which can be proved very clearly (*op. cit.* p. 220, *sqq.*), and has not observed the well-known line 732 in the *Ranae* of Aristophanes, (*πονηροὶ*) *οἷσιν ἡ πόλις πρὸ τοῦ οὐδὲ φαρμακοῖσιν εἰκὴ ῥαδίως ἐχρήσας* *ἀν.* This proves the lowest possible subjects to have been selected, and this again makes me believe that they were really executed, and that it was not merely a "Reinigungs- und Sühnungsprocession" (p. 439, note). Possibly, however, they were merely cast in alive (unlike condemned criminals), and allowed to devise means for escaping, if they could, without the cognisance of the law.

If the antiquarian sequel is carried out with the research, the acuteness, and the originality of the present volume, there can be no doubt that Professor Wachsmuth's *Athen* will take its place among the very best books of its kind, and become quite indispensable to all earnest students of Greek life and literature.

J. P. MAHAFFY.

CURRENT LITERATURE.

Summer Days in Auvergne.—By H. de K. (Bentley). So few travellers on their way to Switzerland or Italy care to diverge from the main line of route that a peep into one of the few picturesque districts of Landor's "pale dull France" offered some hope of beauties near at hand yet overlooked. The descriptions in the present volume have somewhat disappointed us. Not that the author keeps his or her eyes shut. The track of a steamer in the pathless waters of Folkestone, the mud of Boulogne at low-water, the gastronomic display at Chevet's and the café at the Buttes Chaumont, are all duly noted; though our brain becomes rather confused between dances, thirty thousand balls, and people who seem to have been singing and enjoying themselves while the said projectiles fell among them. Let us, by the way, console the writer by our assurance that the East End possesses Victoria Park, whose unsurpassed "subtropical" gardening, lake, and cricket grounds are fully as adequate to our needs as the clever theatricalities of the Buttes Chaumont are to those of our neighbours. The account of the Auvergne scenery, aided as it is by some good woodcuts, revives pleasant memories, and the enumeration of the many methods by which the patient's regimen of *aqua pumpi* is varied, is worthy of "the land which has taught us six hundred and eighty-five ways to dress eggs." But we must demur to being consigned to Murray's red books and to Poulett (not Powlett) Scrope for some details of the noble *Chaine des Pays* (twelve miles in length and containing some fifty gaping craters) which are easily accessible from Clermont Ferrand. Also, however gladly one welcomes allusions to Father Tiber in connexion with the remains of Roman luxury on the Puy de Dôme, we think it unfair to us stay-at-home travellers to be called upon to form an idea of the village of Royat by the Titanic labour of piling Cintra upon Torre del Greco. Several interesting bits of conversation show us the feelings of ill-concealed, or rather openly avowed thirst for vengeance, pervading the sufferers in the latest, but not last struggle between the Gaulish and Teutonic races. We are right glad to renew in these pages reminiscences of the glorious cathedral of Bourges, with its grand five aisles unbroken by transepts; but should have expected so distant a roamer to have known that the legend of the Tour de Beurre is told of many another cathedral, as also that the fires of St. John's day are to be found in all parts of Europe, and claim a patron far anterior to the Baptist.

Rotomahana and the Boiling Springs of New Zealand. (Low & Co.) The northern island of the New Zealand group, known under the name of New Ulster, is of volcanic origin, a fact to which the traditional native name, signifying "risen from the sea," seems to point. This subterranean agency breaks out in a variety of forms, such as hot water springs and boiling lakes, hot mud springs, geysers and volcanoes. A very interesting series of photographic views of Rotomahana, the wonderland in which these phenomena lie thickest, is to be found in the present volume, appropriate descriptive notes to each view being furnished by Dr. Ferdinand von Hochstetter, of Vienna, the views themselves having been taken by Mr. D. L. Mundy. The most remarkable of these is certainly a view of the Pink Terrace Geyser, a succession of natural terraces, which have been formed by the highly encrusting quality of the water flowing over it into the Rotomahana lake. The colour of the terrace varies from a light flush to a bright pink and orange chrome or salmon colour running in streaks down their entire depth, giving it the appearance of a lovely bank of variegated coral. Underneath hang innumerable stalactites, which may be detached with the blow of an axe, and which have the appearance of white china. Alto-

gether these photographs and letterpress combine to give one a very charming notion of scenes which from their remoteness must be rarely visited even by those resident in New Zealand. The book itself is well adapted for the drawing-room table.

Winter at the Italian Lakes. (Low & Co.) This well-intentioned little book, apparently the work of a very young writer, possesses no literary merit, and shows a lamentable ignorance of the rules of English grammar. People who travel for a short time along well-trodden paths are not likely to encounter anything very original, or to have leisure to investigate what is well known sufficiently to throw any new light upon the subject; and much may interest personal friends, and yet possess no charm for the general public. Our counsel, therefore, to the writers of journals has always been to consider, ere they rush into print, whether their experiences possess any interest beyond what is personal and egotistical. This little book—a guide-book diluted, and containing many excellent moral reflections, while giving a simple account of the way hence to North Italy—may, however, be commended to the managers of village lending libraries as capable of instructing those whom a page of Murray would not allure.

A Walk in the Grisons; being a Third Month in Switzerland. By F. Barham Zincke. (Smith, Elder & Co.) The title *A Walk in the Grisons* may at first excite in the mind of the necessary companion of that walk little more than a pious thankfulness that the journey is not to lie among the sadly over-trodden paths of Grindelwald and Chamonix. The name of the author, however, reassures us; and the recollection of his two former volumes renders a month's ramble in Mr. Barham Zincke's company by no means a depressing prospect. Nor are we disappointed. Starting for the long walk up the Susten Pass, perhaps the steepest pine-clad wall in Switzerland, we are carried from speculations upon the fate of caterpillars to sanitary improvements, no longer looked upon as impious thwartings of Providence, and reach Andermatt with a pleased surprise that the journey is over. Readers will share Mr. Zincke's dismay at finding a specially selected guide meet him in the picturesque old city of the British Saint and King Lucius in an elaborate Palais Royal costume, and can scarcely fail to be amused at the good-humoured but effective schemes by which his employer contrived to get something like a fair day's work out of the decidedly bad bargain he had made. Throughout the whole work serious facts press themselves upon the traveller's mind as to the never-ceasing labour needful to enable the peasantry in these high altitudes to obtain the indispensable requisites of life, nor does our author fail to enquire how much of the patience and skill without which life in these regions would be simply impossible is due to the energy born of the sense of proprietorship. Not that our author wishes unfairly to thrust upon an unwilling recipient a dose of political economy sugared over with Alpine snow and bedecked with flowers of the *edelweiss*; but simply that in every page we feel the tendency of his mind to trace phenomena, whether moral or physical, to their causes. A striking instance may be found, where from the everlasting pavement of the old Roman road over the Septimer he evolves the train of Etruscan traders who, long before Caesar's time, traversed the Chunnel, trod the streets of London, and carried civilisation among the tin mines of Cornwall. Nor is the future of Switzerland overlooked. The large houses in the Grison valleys which grow out of the penny ices of London, New York, and Sydney, and the monster hotels which every year renders more numerous, figure equally in these agreeable pages, which we can safely commend to our readers.

Over Land and Sea. By A. G. Guillemard. (Tinsley Brothers). We cannot help admiring the ingenuity displayed in the selection of fresh titles for books of travel round the globe, but if

they go on multiplying at their present rate there is a great probability of the stock of possible titles being exhausted. Already signs of embarrassment are apparent. The work now before us differs from many others of the same class in that the author deviated from the usual track by visiting Australia and Van Diemen's Land. To us this forms the most interesting part of his narrative. His remarks on the prospects of the different colonies of Victoria, Tasmania, and New South Wales are both interesting and of value, and he adds very emphatic testimony as to the loyalty of the colonists to the mother country. After Australia the author visits Fiji, Hawaii, and thence proceeds to San Francisco, and by the Central Pacific Railway across the American continent. This is well-trodden ground, and calls for no remark except that the grandeurs of the Yosemite Valley here related are such that they will bear being twice told, while some astonishing statistics respecting the height and age of some Californian big trees are well worth perusal, one specimen of the *Sequoia gigantea* being reckoned to have been 450 feet in height, and 2,500 years old at the time of its decease. Viewed as a whole, *Over Land and Sea* may be safely pronounced to convey a comprehensive, entertaining, and not uninteresting picture of the various regions with which it deals.

Grand Transformation Scenes in the United States; or, Glimpses of Home after Thirteen Years Abroad. By H. Fuller, editor of the *Cosmopolitan*. (New York: G. W. Carleton & Co.) The amount of padding required to fill out to seemly dimensions certain periodicals which are in this light way floated into circulation, might, taken as example, possibly justify the printing of the matter composing this book, in its original shape; but that any kind of justification exists for reprinting it in book form is utterly inadmissible.

America not discovered by Columbus. Under this title, Mr. R. B. Anderson, A.M., of the University of Wisconsin, publishes at Chicago a small volume, which he characterises as "An Historical Sketch of the Discovery of America by the Norsemen in the Tenth Century," and to which he adds an "Appendix on the Historical, Linguistic, Literary, and Scientific Value of the Scandinavian Languages." He gives in his preface the list of the authors from whom he has derived his materials, which includes such names as Rafn, Gravier, Munch, William and Mary Howitt, &c.; and we cannot help feeling that the different weight which attaches to the statements of these writers when considered in reference to the subjects under discussion, is a very fair gauge of the character of the work itself. It deals largely with questions of which the author has obviously no clear knowledge himself, and hence he is incapable of estimating at their right value the various authorities which he brings forward with ostentatious impartiality. To persons in the far West the subject may be new, and the manner in which the author treats it may appear strictly in accordance with the nature of the questions discussed, but for us the book can have no possible interest, while it certainly possesses no characteristic merits of its own.

As a sample of the literary style of the work, we need only quote a passage like the following, to which many similarly constructed might be instanced:—"We can show mounds, monuments, and inscriptions that point to periods, the contemplation of which would make Chronos himself grow giddy." The author's reason for expecting that his book will find an extensive class of readers in America, which is set in a similarly high-worded key, informs us that "those who are born and brought up on the fertile soil of Columbia, under the shady branches of the noble tree of American liberty, where the banner of progress and education is unfurled to the breeze, must naturally feel a deep interest in whatever facts may be presented in relation to the first discovery and early settlement of this their native land."

Mr. Anderson further deems it necessary to acquaint us that his qualification for following the course of the Norsemen westward is that he has "crossed the briny deep four times himself, and has consequently seen something of what is required in order to venture with safety on so long watery journeys." He has also looked at "one of the old Norse Viking ships, which is preserved at the University of Norway," and he considers it to be "an excellent one both in respect to form and size."

After this exposition of Mr. Anderson's claims to be considered as a fitting chronicler of the daring adventures of the Scandinavian discoveries of America nearly a thousand years ago, we need only record the one novel fact that we have met with in the work—viz., that a "step towards the vindication of the claims of the Norsemen . . . has been made, and a movement inaugurated for the erection of a monument in memory of the Norse navigator, Leif Erikson, who visited and explored America in the year 1000. For the realisation of this object Ole Bull has contributed his eminent services . . . and Norway's famous poet and orator, Bjørnstjerne Bjørnson has promised to write for the dedication of the monument a cantata, to which the eminent Norse composer, Eduard Grieg, will write the music. Bjørnson has also promised to come to America in person and deliver the dedication oration." We rather doubt the last assertion; but as we have no valid grounds for questioning the statement, we in no way wish to discourage those who may be tempted by the programme of a ceremonial in which an Ole Bull and a Bjørnstjerne Bjørnson will in person represent the Viking of old, to cross the Atlantic and to take part in the American Leif Erikson Commemoration of 1875.

Drei Monate im Orient (Three Months in the East). By H. Loehnis. (London: Siegle.) This book is a curious medley, consisting of what may be called a nucleus devoted to desultory remarks on the science of religion, with an introduction of thirty-eight pages, and a long chronological appendix of very doubtful value. The introduction is a somewhat cut and dry diary of a three months' excursion along the beaten track to Egypt, Palestine, and Smyrna. Had it been longer it might have been interesting; as it is, it is little better than an itinerary. It serves, however, as a text for the main portion of the volume, the chief places of interest visited by the author—Sais, Jerusalem, Rome, &c.—suggesting remarks on the religious systems which may be grouped around them. The idea is a good one; but the execution is poor. Herr Loehnis has approached his task with insufficient preparation; he adds nothing of his own, and simply gives us extracts from Max Müller, Bunsen, Laurent, and some other writers, which he spoils in the process. Of modern Assyrian discovery he is altogether ignorant, so that we are not surprised at finding him placing Ur Casdim in the "Chaldean mountains," wherever these may be, or filling page after page of his chronological tables with the "years of the Ninyades" and the exploits of the mythical Semiramis. But we begin to doubt his knowledge of Greek when he spells Berosus Berosis, twice writes Xisuthros Xisurthos, and changes the Phœnician Zophsemim into Zosaphemim. Egyptologists, again, will hardly allow that Pharaoh signified "Son of Ra," nor will the theologian be pleased with his treatment of Mosaic history. Two courses are open to the student of Jewish religion: either he may accept the traditional hypothesis, or he may abide by the decisions of criticism; the third course of accepting the authenticity of the documents and the facts they relate, while rejecting all that is supernatural in them, though adopted by Herr Loehnis, as it was by the "rationalistic" school before him, is in the present day an anachronism. The reproduction of Bunsen's Egyptian chronology is similarly out of date. Still, the

book is not wholly worthless; a careful reader will find several passages of interest, such as those in which the relations of Christianity to the philosophies of Greek and Rome are described, and several apt quotations; but had the author been content to wait awhile, and then express his thoughts on Comparative Religion in a quarter of the compass of the present volume, he would have produced a book and not a farrago.

Handbook for Australia and New Zealand. Second Edition. (S. W. Silver & Co.) This new edition of Messrs. Silver's Handbook may be safely recommended to intending emigrants as the best and most useful guide to our colonies in the South Pacific. The information appears to be brought down to the very latest period, and to be drawn from the most trustworthy sources. The advantages of each colony are fairly set forth. As an instance of the enterprise of the compilers of this little book, we may note that there is a chapter devoted to our newest acquisition, the Fijis, which contains a good deal of information hitherto buried in blue-books.

Colonial Experiences; or, Sketches of People and Places in the Province of Otago, New Zealand. By Alexander Bathgate. (Glasgow: Maclehose.) Colonial experiences are apt to be a little monotonous, as life in one new country is very like life in another. The Province of Otago, as one of the most successful of our experiments in planting, has however a certain special interest of its own, in which the reader of Mr. Bathgate's unpretending and agreeable work will share. EDITOR.

NOTES AND NEWS.

EARL CADOGAN has lately presented to the British Museum two manuscript volumes filled with curious medical recipes, and recipes for preserves and pastry, collected by Elizabeth, wife of Sir Hans Sloane, at the beginning of the last century.

THE Additional Manuscripts in the British Museum have been increased by an Index to the Engravings, Drawings, &c., illustrating the topography of Norfolk, formerly belonging to Mr. Dawson Turner; some collections relating to Church Rubrics, by the Rev. M. E. C. Walcott; Notes on Justin's Epitome of Trogon Pompeius; R. Gough's printed Account of the Missal [Hours] executed for the Duke of Bedford, temp. Henry VI., with MS. Notes by the Rev. J. Tobin, &c. &c.

SOME valuable manuscript materials for a vocabulary, grammar and dictionary of the Assyrian language, brought together by the late Edwin Norris, Ph.D., have been added to the Egerton Library of the British Museum.

SOME manuscripts of value for the history of music and its professors have recently been added to the stores of the British Museum. These include—Quartetts, sonatas, &c., by Jos. Haydn, written by an amanuensis and corrected by himself between the years 1784 and 1817, and some letters of Jos. Haydn to W. Forster, music printer, in 1787 and 1788, a bill of lawyers' costs in business connected with transactions of Haydn with Forster, 1781-1788, &c.; a Greek Stichæron of the seventeenth century, for the services of the year, with musical notes; Greek Hymns of the same date, with musical notes, for services from February to the octave of Whitsuntide; Greek Liturgies and ordination services, A.D. 1664, with miniatures, in the old binding of velvet; and some seventeenth century hymn tunes of the Greek Church.

A SINGULAR story is told of the "Book of Lismore," an Irish chronicle of the fourteenth century, belonging to the Duke of Devonshire, and recently lent by his Grace to the Ordnance Survey Office authorities at Southampton, for reproduction in facsimile by the process of photo-

zincography. This manuscript was discovered in the year 1814 enclosed in a wooden box, together with a fine old crozier, built into the masonry of a closed-up doorway, which was re-opened while the old castle of Lismore underwent repair. Great interest was naturally excited among antiquaries of the time, and among them was a certain Mr. Dennis O'Flinn, of Shandon Street, Cork, a "professed" Irish scholar, but, as O'Curry said of him, "a very indifferent" one. O'Flinn, however, on the strength of such reputation, induced the Duke's agent to lend the manuscript to him. It was detained for a year, and during part of that time, according to the borrower's account, was in the hands of a copyist. From the time of its return until 1839, the precious volume remained locked up and unexamined; it was then lent by its noble owner to the Royal Irish Academy to be copied by O'Curry. The discovery was now made that the book had been mutilated, and that in such a way as to render what remained of the original almost valueless. Every search was made, but no trustworthy clue was got until the manuscripts of Sir William Betham, bought for the library of the Royal Irish Academy, were found to include copies of the missing portions. By means of a note attached to these copies, the holders of the originals were traced, and were induced to part with their somewhat doubtfully acquired property for the sum of fifty pounds. The whole volume has since been excellently repaired and handsomely bound by the present Duke of Devonshire. The contents of it include—ancient lives of Irish saints, written in very pure Gaelic; the conquests of Charlemagne, translated from Archbishop Turpin's celebrated romance of the eighth century; the story of St. Peter's daughter Petronilla, and the discovery of the Sibylline Oracle; an account of St. Gregory the Great; the Empress Justina's heresy; accounts of Charlemagne's successors, and of the correspondence between Lanfranc and the clergy of Rome; extracts from Marco Polo's travels; accounts of Irish battles and sieges; and a dialogue between St. Patrick, Caoilte, MacRonain, and Oisín, the son of Fionn MacCumhaill, in which many hills, rivers, caverns, &c. in Ireland are described, and the etymology of their names recorded.

THE work on English Gipsy Ballads by Mr. C. G. Leland, Professor Palmer and Miss Tuckey, which was announced some time back, is now completed and will appear in a few days. Messrs. Trübner and Co. are the publishers.

MR. EIRIKR MAGNÚSSON and Professor E. H. Palmer, of Cambridge, are engaged upon a metrical translation of the lyrics of Runeberg, the celebrated Swedish poet.

MR. J. E. BAILEY, whose recent *Life of Dr. Thomas Fuller* shows him to be best qualified for the task, has undertaken the congenial labour of collecting the sermons of the witty and wise divine. They are now difficult to obtain—some excessively rare—and no library can boast of having a complete set of them. Mr. Bailey proposes to print them in two volumes to range with the Oxford edition of the Church History. The work will comprise the "Prayer before Sermon," thirty separate sermons, six larger treatises on the Lord's Supper, Paedo-Baptism, and other theological subjects, all accompanied by introductions, notes, and indexes, and illustrated by drawings of churches, &c., from inedited originals by Hollar and other artists. The important discourse, "Jacob's Vow," preached at Oxford, May 10, 1644, before Charles I., in reference to his own vow, will be printed from the unique original now in the possession of Edward Riggall, Esq. We are glad that, after two centuries of delay, the task of editing Fuller's Sermons has fallen to Mr. Bailey. In this respect we can heartily endorse the words of Mr. James Crossley, F.S.A. (one of the best of English bibliographers), who writes:—

"The delay, long as it has been, in accomplishing

the point has, however, been attended by this advantage, that the work has now devolved upon an editor who can be thoroughly trusted with the duties of this undertaking, in whom nothing will be wanting which perfect knowledge of his author, unceasing research, and watchful care of superintendence can possibly supply."

Mr. Bailey is printing the very interesting sermon on Reformation as a specimen of the proposed edition.

A SUNDAY Shakspeare Society has been formed in union with the New Shakspeare Society, to meet at the rooms of the National Sunday League. The subscription is five shillings per annum, and the Treasurer is Mr. W. Stafford, 83 Southwark Bridge Road, S.E.

THE new school of Economists in Italy has established a monthly periodical at Padua as its organ, with the title *Giornale degli Economisti*, of which the first two numbers for April and May have been published, containing several remarkable articles. The well-known German economist, Wilhelm Roscher, is the writer of a most interesting essay in the May number, on "The Economic Position of the Jews in the Middle Ages." Among the chief Italian contributors are Professor Luzzatti, Senator Lampertico, Signors Eugenio Forti and G. Boccardo. They treat political economy as a science of observation, which has a wide field of enquiry and study before it in history and actual life; and they reject the notion that it consists simply of deductions from the principle of individual interest.

WE are glad to hear that the Société des anciens Textes Français has now over 300 members. Its first text is to be a collection of fifteenth century popular songs, which is considered a gem, and will be edited by M. Gaston Paris.

MESSRS. CASSELL, PETER AND GALPIN will shortly publish a Course of Sepia Painting, with plates from designs by Mr. R. P. Leitch. A new edition of *Sketching from Nature in Water-Colours*, by Aaron Penley, will be shortly issued by the same publishers.

MR. M. H. IRVING, late Classical Professor of the University of Melbourne, has been nominated to a seat in the Council. The formal election had not been completed when the mail left, but as no other candidate was nominated, only one result is possible. Mr. Charles Pearson had been placed on the Council a few weeks previously.

MR. D. ELLIS COLNAGHI, our Consul at Florence, in an appendix to his annual commercial report from thence, gives an interesting little history of the art of engraving in Parma, which concludes with an account of the great work of engraving Correggio's frescoes, which was first undertaken by Paolo Toschi, of Parma. This artist returned to his country about 1819, after a long residence in Paris, where Bervic had taught him engraving, and Oortman etching. Although but thirty years of age, Toschi was well known in his profession, and soon received commissions to engrave classical works, which required not only the help of his friend and colleague, Antonio Isaac, who died young, but the assistance of pupils who crowded his studio, during the whole period of his teaching, to the number of sixty-five. In a few years' time, surrounded by talented scholars and assistants, the master was able to carry out his conception above mentioned—to engrave Correggio's frescoes—before time and neglect should have completely destroyed them. The difficulties of this enterprise—owing to the vastness of the compositions, the curved surfaces on which the frescoes were generally painted, the want of light, &c.—would have checked the ardour of less persevering artists than Toschi and his associates. State assistance was needed, however, to carry out the project; and at length Toschi, as Director of the Academy of Fine Arts, was commissioned by the government of Maria Louisa to copy the frescoes in water-colours. He began the work

with Professor G. B. Callegari, C. Raimondi, and others; and for several years the artists patiently ascended the lofty scaffoldings placed under the cupolas of the duomo and the church of S. Giovanni until the drawings were completed. In 1844 the circular announcing the intended engraving of the frescoes was issued. For ten years Toschi and his assistants, at one time eighteen in number, worked incessantly. In 1854, when twenty-two plates had been published, the master died very suddenly. The work now languished somewhat, until the establishment, by decree of 1860, of a superior school of engraving at Parma, under Professor Carlo Raimondi, the Cavaliere Bigola (now professor at the Accademia Albertina of Turin), and Professor Daleo. The total number of plates in the series will be forty-eight; of these hardly forty had been completed last year.

OVERLAERER JAKOB LÜKKE, of Christiania, the author of several valuable linguistic works, has just published a handsome volume, *Engelske Forfatter i Udvalg* (Copenhagen: Hegel), being selections from the most prominent English authors, with biographical and critical annotations. The series begins with Shakspeare, from whom is quoted the whole of the *Merchant of Venice*, and closes with Dickens. The work is characterised by extreme care and accuracy, and is the result of the labour of years.

It is announced from Grätz that the authorities have dissolved the greater number of the University clubs, societies, and other Academic associations, not excepting those which were generally assumed to have a purely literary character, as for instance the student-unions "Vendija" and "Sloga;" while all the more specially national societies have been summarily dealt with. Thus there is an end, for the present at all events, of the Carinthian student-associations "Alemania," and "Joannea," the Croatian "Hrovatski Adriatyk," the Serbian "Soko," and the Hungarian "Magyar Egylet."

At the voting for the chair in the French Academy vacant by the death of M. Jules Janin, M. John Lemoine was elected with eighteen votes, M. G. Boissier obtaining fourteen, and M. Charles Blanc three votes. There was no election to the chair of M. Guizot, as no candidate obtained an absolute majority. M. Dumas, of the Academy of Sciences, was first on the list of candidates with seventeen votes, sixteen being given to M. Jules Simon, and two to M. Laugel. The election was accordingly postponed for six months. M. Guizot's place in the Academy of Moral and Political Sciences has been filled by the election of M. Fustel de Coulanges.

DON GASPAR MUÑO has commenced in the *Revista de España* a biographical sketch of Ana de Mendoza, the wife of Ruy Gomez de Silva, afterwards Principe de Eboli. The first instalment comes down to the period of her intimacy with Antonio Perez, and the sorrows and misfortunes of her later life have still to be related.

PROFESSOR DE GUBERNATIS in an article in the *Revista Europea* reviews the present condition of the study of Comparative Mythology, accepting and amplifying the method of Professor Max Müller, and promises to devote the next years of his life to carrying still further the meteorological explanation of myths. Signor Paolo Tedeschi contributes the first of a series of articles intended to defend the authenticity of Dino Compagni's chronicle against the attacks of Dr. Scheffer Boichorst and other critics who maintain that the chronicle is a forgery of much later date.

SIGNOR CESARE CANTÙ has brought out a work on the late history of Italy, which he calls *Dell'Indipendenza Italiana, Cronistoria* (Torino). The book is divided into three parts. The first begins with the invasion of Giacobini, and contains an account of the struggle between Beauharnais and Murat. The second comprises the Austrian period, and takes the history to the surrender of Rome

and Venice. The third, which is to be called the National Period, is still to appear.

STUDENTS of the Wallon dialect will learn with pleasure that M. Auguste Hock has published a fourth volume of his *Oeuvres Complètes*. His sketches are interesting not only from the dialectal point of view, but also as literary works. He records with a skilful hand not only the quaint phrases of the folk speech, but the lingering folklore, and many interesting social conditions, either disappearing or which have already disappeared from the Pays de Liège. The first volume, published in 1872, contained the *Poésies*; the second, *Mœurs et Coutumes bourgeoises*; the third, *Croyances et Remèdes Populaires*; the fourth, *La Famille Mathat*, which will probably have a sequel.

THE following Parliamentary Papers have lately been published:—Report of the Commission appointed to enquire into the Administration of the Baroda State (price 3s. 9d.); Correspondence respecting the Canadian Pacific Railway Act, so far as regards British Columbia (price 1s. 1d.); Reports by H.M. Secretaries of Embassy and Legation on Manufactures, Commerce, &c., Part II. (price 5d.); Twentieth Annual Report of Registrar-General on Births, Deaths, and Marriages in Scotland (price 6d.); Reports of Inspectors on Railway Accidents during February, with Plate (2s. 4d.); Report of the Progress of the Ordnance Survey to December 31, 1874, with index maps, facsimile, &c. (price 3s. 6d.); Reports from Select Committee on New Forest Deer Removal, &c., Bill (1851); Annual Report on Loan Fund Board of Ireland (price 2½d.); Accounts relating to Trade and Navigation of United Kingdom; Further Papers relating to the Laws, &c., of Monastic and Conventual Institutions in various Foreign Countries (price 1d.); Correspondence respecting the Macao Coolie Trade, 1874-75 (price 4d.); Copy of Mr. J. R. Wigham's Letter in reference to Mr. Douglass's Report on Signal Lights used on the Clock Tower of the Houses of Parliament; Reports of H.M. Consuls on Manufactures, Commerce, &c., Part III. (price 1s. 4d.).

THE correspondence of Orazio Lavezari, the last Venetian Secretary but one resident in England, contains, as may naturally be supposed, some interesting references to public affairs at the close of the last century. In turning over the copies of it sent to the Record Office by Mr. Rawdon Brown, the following items seemed more especially worthy of notice: A letter dated May 16, 1794, which reports the message from the King to the House of Commons about the eight members of the "Corresponding Society," and the Society "for constitutional information," does not allude to John Horne Tooke's having been originally in holy orders, but merely says he was "a coal merchant, a turbulent man, possessed of talents and of some fortune," and that his fellow prisoner, the Rev. Jeremiah Joyce, was the chaplain of Earl Stanhope, "an opposition Peer and ferocious protector of French Jacobinism." On June 13, Lavezari sent a minute account of Lord Howe's victory on the 1st, and under the same date says the Americans were claiming damages from England to the amount of a million and a half of pounds sterling, on account of prizes, and they also complained of support given by the English authorities in America to the wild Indians in their attacks on the United States. In July we hear of the arrival of Jay, the minister extraordinary from America, to enforce these claims; while Sweden and Denmark were preparing to protect their own trade with a combined fleet of sixteen ships of the line, and a like number of frigates. On August 15, the Venetian Secretary informs the Senate that his illumination for the Prince of Wales's birthday cost him twenty guineas and nineteen shillings; and on the 22nd he tells of the death of Robespierre. In September he lodges a complaint with the Under-Secretary for Foreign Affairs in London, and with Lord Grenville at Dropmore, about the seizure of Vene-

tian vessels by the "Anglo-Corsican" or "Paolist" privateers; and after communicating this proceeding to his chiefs, he gives some particulars of the Prince of Wales's debts, and his proposed marriage to the daughter of the Duke of Brunswick, necessitating a demand to Parliament for pecuniary help. On October 3, an account is sent of the conspiracy ridiculed by the Opposition under the name of "The Pop-gun Plot;" but Lavezari was of opinion that the two apprentices of the watchmaker and the chemist had very serious intentions of murdering the King with a poisoned arrow, to be shot at him from a tube when seated in his box at the theatre. On the public announcement of the Prince's marriage all London was illuminated, and in honour of the occasion the Venetian Secretary was again lavish in his expenditure, the cost of illumination this time reaching twenty-nine guineas and nineteen shillings. The trial of the shoemaker Hardy is the subject of his first letter in November; of this prisoner's counsel he writes, "Il Sig^r Erskine si distingue in grado eminente."

Lavezari acquaints the Senate on December 26 with Lord Grenville's reply to the announcement of the reception given by the Government at Venice to Lallemand, the envoy from the French Republic; and we also learn that the cost of the journey from London to Venice of the courier who brought the news was 80*l*. Anticipations that Fox in the Commons, and Lord Stanhope and the Duke of Bedford in the Lords, would clamour for peace form the subject of the first letter for 1795. In February, when noticing Pitt's reply to the Opposition about the loan for the use of the Court of Vienna, and the ministerial majority of eighty-eight, the Secretary wrote that the eloquence of this remarkable man was never susceptible of a summary from the inexhaustible rapidity of his ideas and arguments. His May letters announce the acquittal of Warren Hastings, after a seven years' trial which had cost the country 150,000 guineas; and assure the Senate that England is quite firm in her resolve to continue the war.

NOTES OF TRAVEL.

A ROUMANIAN Geographical Society has lately been founded, and is to be represented at the coming Geographical Congress in Paris.

THOSE desirous of following on the map the projected route of our Arctic vessels cannot do much better than consult the new circumpolar map issued by Messrs. Stanford and Co., of Charing Cross. It is based on the Admiralty chart, but there are numerous and useful additions. The names of "Arctic worthies" are inserted in conspicuous type in the places with which their names are most intimately associated. The list of these has been very carefully drawn up on the whole, but we miss the names of Sir Hugh Willoughby and Richard Chancellor, whose voyages to Northern Russia have lent so much historic interest to the bleak coasts of Lapland and Archangel. Old Hackluyt, as our readers may remember, compares their discovery of "a sea beyond the North Cape and of a convenient passage into the huge Empire of Russia by the Bay of St. Nicholas and the river of Dwina," in point of importance with the discoveries of the Cape of Good Hope by the Portuguese, and of America by the Spaniards. We also miss the name of Baffin. On the other hand, we observe with satisfaction that the proper name of Wiche's Land (misprinted Winhe's Land) is given to the island east of Spitzbergen; the lame attempt to claim its discovery as due to Messrs. Heuglin and Zeil and to the Norwegians Altmann and Nilsen having now been quite exposed. The map is altogether a useful one, and the best one of those we have seen which profess to illustrate the regions lying around the North Pole.

ARRANGEMENTS have been made by the Superintendent of the Great Trigonometrical Survey of

India, in concert with the Surveyor-General of Ceylon, to unite the triangulations of the two countries. It had first been proposed to let the connecting triangles run across by way of Adam's Bridge, where the Straits of Mannar are narrowest, but this idea was given up, as the islets composing the "Bridge" proved to be mere sand hillocks, often covered at high water, and altogether unsuited for stations for observations. The linking stations will accordingly probably be erected on Kachi-tivu, an island of coral and sandstone, about a mile in diameter, to the north of Adam's Bridge. Very acute angles will thus be necessitated, which will be measured by instruments belonging to the Indian Survey, as these are extremely accurate, and superior to those of Ceylon.

FROM the last Proceedings (January 2) of the Berlin Geographical Society we observe that it now numbers 496 ordinary members, 31 extraordinary foreign, and 144 corresponding and honorary members. Baron F. von Richthofen is again President, and this is certainly a matter of congratulation to outsiders, as apart from the worthy baron's scientific qualifications and fame as a traveller, he has carried out a most useful reform in the prompt publication of the Society's Proceedings. Among the articles is a resolution passed by the President and Council on a communication received from the German Arctic Exploration Society in Bremen, asking for their co-operation in a renewal of Polar research. The Berlin Society are of opinion it would be best to wait till the Swedish and English expeditions shall have achieved some discoveries and then step in and complete these with the renewed vigour of a fresh enterprise. They also suggest that in order to ensure national support, the scheme will require guarantees that the route and plan of operations are approved by the best scientific authorities, and that the leadership is in competent hands. When matters are in a more forward stage, the Royal Academy of Sciences and the Imperial Admiralty will be asked to lend their aid. In the same number of the Proceedings there occurs a paper by Herr Neumayer on "Recent Exploring Doings in Australia" in which the author notices the journeys of Warburton, Gosse, Giles, Ross, and Forrest, and recommends the erection of stations at intervals along a line advancing into the interior, as the best plan for a systematic exploration of the unknown parts of the continent. Herr Neumayer also gives an explanation of the great difficulties under which his survey of Heard and McDonald Islands in the Indian Ocean was carried out in 1857, and defends himself from an attack made upon him by Dr. Petermann in his *Mittheilungen* (No. XII. of 1874), on this subject. Baron von Richthofen also contributes a "personal explanation," but of a more important character than those with which English readers of Parliamentary debates have been so familiar during the present session. The Abbé Armand David had expressed his opinion that the population of China amounted to about 300,000,000, and in communicating his views to the Paris Geographical Society took occasion to contest Von Richthofen's views that the population could not possibly exceed 100,000,000. The Baron now explains that this statement of his views is founded on a misconception, and after entering fully into the pros and cons of the question, arrives at the conclusion that the present numbers must amount to about 420,000,000. The fact of Von Richthofen's being one of the foremost Chinese travellers of the present day is enough to constitute him a standard authority on such a point. The last article of note is a memorandum by Herr Odebrecht on the Upper Itajahy in Brazil.

PARIS LETTER.

Paris: May 14, 1875.

The Chamber recess is always a happy time for the friends of literature. Then the endless discus-

sions on the Septennate, the Republic, the two Chambers and union of the Centres, are put aside for a while, and public attention is again directed to art, poetry, and science. But the fresh impetus given to the intellectual interests of the public is not only due to the recess, but partly also to the establishment of the Republic and the fact of there being a settled if not a definitive form of government. Since the beginning of the war the daily papers have entirely given up literature for politics, now they are gradually taking it up again. It was a real pleasure to see M. Schérer, who is the shrewdest and most profound literary critic France has possessed since the death of Ste. Beuve, resuming his *Articles du Lundi in Le Temps*, articles to which he owes a reputation as great as it is well-deserved. In the articles on the third and fourth volumes of the Correspondence of Lamartine, which bring us to the time when the great poet became a political character, his brilliant talent comes out more conspicuously than ever. Nothing can be more instructive than the correspondence of the remarkable men of any one epoch. But the religious respect for every line that has been traced by a celebrated pen should never turn into fetishism, nor lead to the publication of every little note, no matter how small or insignificant. Proudhon's letters, which were to consist of eight volumes (a large number as it is), have just reached a ninth, and we are threatened with three or four more. The writer's reputation would have gained, and the man would have been just as well known, had their number been reduced. It is to be hoped that the editors of Michelet's correspondence will exercise more discretion. But, after all, the letters the great historian wrote were very few. His wife, his son-in-law, and his friend M. Eug. Noel, of Rouen, are about the only people who have in their possession many of any length. Those addressed to the two latter will shortly appear in print. With regard to his widow, she will not think of publishing anything until she has got leave to remove the body of her husband to Paris. The memorial in which she has asserted her claim to his sacred remains, though printed, is not out yet, on account of the law-suit which is still pending. But the delay will not last more than a few days.

Among the many volumes of correspondence just published, there is one that is distinguished by a peculiar charm, namely, *La Correspondance de André Marie et de Jean Jacques Ampère* (2 vols., Hetzel). We made André Marie's acquaintance in the first volume, at the time of his marriage and during the few short years of his domestic happiness. The tender childlike spirit of the great scholar and theorist of electricity there revealed itself to us. Now we see him in his relations with his son, a devoted father as he had formerly been a tender husband. As for Jean Jacques, he has many of his father's qualities, the same enthusiasm and the same goodness, and the same demonstrative and confiding nature, but in the branches of science to which he especially devoted himself he is far from having his father's genius. He had, however what his father had not, great mental cultivation, a talent for writing, and knowledge of such a varied kind that he was at once a linguist, an archaeologist, an historian, and even a verse-writer. The attraction such letters possess is very great, chiefly because they are not written for the public, and show us great men as it were in undress and at their ease; and it is pleasant to find that though sometimes a man takes pains to conceal his vices from the outside world, it is often the case that from a kind of bashfulness or modesty he takes the same pains to conceal his virtues. The epistolary style of former days was not so easy and familiar as it is now; before newspapers came into existence it formed an important branch of literature. The letters were less sincere doubtless, but they had greater literary value, so that the discovery just made by M. Capmas, professor of law at the Faculty of Dijon, of a hundred and fifty unpublished letters by Mme. de Sévigné

will be a cause of rejoicing to the lovers of fine style and clever thought. As everyone knows, Mme. de Sévigné's autograph letters were destroyed by her granddaughter Mme. de Simiane, when, from having been a worldly and frivolous woman of fashion, she turned *dévoté* and thought she could atone for the sins of her youth by burning the letters of her grandmother—a grandmother who, as it happened, was far more virtuous than she, but whose freedom of speech alarmed her tardy piety. The copies we have of the correspondence of the amiable marquise are far from being accurate and complete. M. Capmas' discovery adds greatly to the riches we already possess, and is a help in many instances towards correcting faulty readings. The amusing thing is that certain words contained in preceding editions, supposed to be coined by Mme. de Sévigné herself, are now found to be simply misreadings.

It is lucky when inaccuracies in the editions of the classics are only the fault of the copyist or the printer. Too often it has been the editor who has deliberately altered the text of the author. Quite lately a certain Abbé Verlage, when he was publishing a series of *Lettres inédites de Fénelon* (Palmé), of which the originals are contained in the Bibliothèque Nationale, took the liberty of suppressing several passages which did the celebrated archbishop little credit. He has even omitted one entire letter.* This course of proceeding is somewhat like that which the Abbé Duvernet adopted in the last century, when he was publishing Voltaire's letters to Abbé Moussinot. M. Courtat has just been re-editing them from the original MS., and has effected a positive resurrection. Abbé Duvernet was inspired by a mistaken admiration for Voltaire, and had shortened, touched up, and added to the letters. He had even gone so far as to invent several.

There is an analogy between the letters and the memoirs of great men. Memoirs are, as a rule, more uniform in style and less free from constraint, but nevertheless they give us an insight into the inmost thoughts and feelings of the men whose lives they record, at least so far as they are willing to confide them to the public. French literature has always abounded in memoirs. It was a style even more cultivated in the sixteenth, seventeenth and eighteenth centuries than it is now. Private letters, journals and memoirs then filled the place now occupied by the daily papers with their gossiping and indiscreet curiosity. The memoirs of the present day are mostly so many chapters of contemporary history, which are related by the principal actors of the events with a view, more or less openly acknowledged, of making apologies for their behaviour. The *Mémoires pour servir à l'Histoire de mon Temps*, by M. Guizot, are a long "Apologia pro domo mea." M. Odilon Barrot also has left some memoirs which have just been published (Charpentier). He was an adversary of M. Guizot and the leader of the Left under Louis Philippe. Though a brilliant orator he was a second-rate writer, and a still more second-rate politician. Twice only he exercised any practical influence on political events, and on each of those occasions that influence was fatal in its results—first in 1838 when he joined with M. Guizot in upsetting the Molé ministry, and again in 1849 when he advocated the expedition to Rome. He powerfully contributed to the overthrow of Louis Philippe and the Revolution of 1848, and no one lamented it more than he did; he was one of the leading representatives of the alliance between Bonapartism and Liberalism from 1825 to 1848, and yet he hated the Empire, and was its steady adversary ever since 1851. In spite of the marked absence of success which distinguished his political career, his manifest want of practical understanding and depth of insight, Odilon Barrot is a sympathetic character by reason of his perfect integrity and his

* M. Gazier has treated these proceedings as they deserve in the *Revue Politique et Littéraire*, and has published the omitted letter.

loyal and generous nature, and especially in his memoirs his sincerity and simplicity stand out most charmingly. No doubt he aims at showing that if things did turn out badly the fault was his adversaries', not his own; but he does it without bitterness, without any offensive display of vanity, and without violence. The ruling idea in the narrative of Louis Philippe's reign, which occupies the entire first volume, is incontestably a just one, and one which, so far as I know, has never been so forcibly brought out—that is, that the fact of Louis Philippe never having understood the duties of a constitutional monarch, and always wishing his own political views to have the upper hand, was the cause of the weakness and the ruin of the July government. M. Guizot's power did not proceed from the dominion he exercised over the King; but, on the contrary, from his adopting a haughty, dictatorial manner towards the Chamber while he docilely followed the King's wishes. In this manner he concealed a purely personal form of rule under cover of a show of parliamentary government. The sentence pronounced on Louis Philippe and M. Guizot by M. Odilon Barrot's narrative is terribly severe, but we have no doubt that it is a sentence which will be ratified by posterity. Never have such small abilities been employed in the service of such paltry political measures, and there has never been any period in the history of France which for legislative and political unproductiveness is comparable to the period of seven years (1840-1847) during which Louis Philippe and M. Guizot, at the head of a compact majority, were complete masters to do as they pleased. All political men feel it necessary to make an apology for their conduct; and this necessity which, as I have just pointed out, is manifest in the memoirs of M. Guizot and M. Barrot, shows itself more offensively and in a yet greater degree in those of M. Talleyrand—which, though impatiently expected, are apparently not yet ready for publication. This secularised bishop, who was a revolutionist, a minister of Napoleon, and a minister of Louis XVIII. in succession, a type of the political *roué*, and a strange combination of the most shameful vices and intellectual qualities of the highest order, does nothing but try to exculpate himself from all the reproaches—reproaches unfortunately too well deserved—which rest on his memory. He wants to pass for a saint, while just that which constituted his merit was the demoniacal side of his nature—that cynical superiority to all the men of his time which was the outcome of his supreme contempt for humanity, and his freedom alike from all prejudice and all principle.

The Memoirs of Chancellor Pasquier, who died in 1862 at the age of ninety-five, will be more interesting. He held office under all the governments, and was acquainted with all the men, of his time. As he did not himself play any leading part, his memoirs are more particularly a spectator's view of a gallery of contemporary characters, the view taken by a clever and unemotional spectator. They are to be published shortly, as also the curious memoirs of Baudot, the member of the Convention, which supplied Edgar Quinet with all the interesting details for his book on the Revolution.

Through all these works, written by men who were themselves actors in the events they record, we are gradually acquiring a thorough insight into the history of the nineteenth century. Some writers, in anticipation of the time when it will be possible to write it in an impartial and impersonal manner, are attempting to record portions of it; for which purpose they are collecting together all the information which the numberless documents now within our reach can furnish. M. Lanfrey has just published the fifth volume of his remarkable *Histoire de Napoléon* (Charpentier), which takes in the history of 1809, 1810 and 1811, that is to say, of the Spanish campaign and the preparations for the war with Russia. M. Lanfrey is fiercely hostile to Napoleon, and falls into the

error of giving vent to his indignation too often, and above all of wilfully misinterpreting all the actions of the Emperor. But he has made a careful study of his subject; he does not confine himself, as M. Thiers has done, to narrating the battles and the diplomatic negotiations: he examines the conditions of social and moral life in France and Europe; he goes below the surface of actual facts in search of their hidden causes. The volume just published contains a remarkable picture of the political situation which Europe, and England especially, occupied just at the outbreak of the Spanish war, and the state of men's minds at the time. M. Lanfrey is besides a very talented writer, a writer who puts life and colour into everything that he tells. It must be owned that as a military historian he wants clearness; M. Thiers has spoiled us in this respect and it is a dangerous experiment to try to compete with him. While the First Empire has formed the subject of M. Lanfrey's studies, the history of the second has been written by M. Taxile Delord, with less talent it is true, but with a zeal that is worthy of all praise. The sixth and last volume of his large work is just coming out (Germer Baillière). It contains the history of 1870, beginning with the formation of Emile Ollivier's ministry on January 2, and ending with the catastrophe of September. The effort to be impartial, and the conscientiousness which M. Delord has shown in this *Histoire du Second Empire* are doubly praiseworthy in a republican writer, and one who had to suffer from the severity of the Imperial régime.

Besides these historical works I must direct your attention to a book belonging to the domain of fiction which has just appeared, a novel called *La Faute de l'Abbé Mouret*, by E. Zola (Charpentier). M. Zola is a most exaggerated representative of what is called the Realist School. He wants to paint life, I will not say, as ugly as it really is, but as ugly as it appears to him, which is very nearly the same thing. Long trains of madmen, idiots and monsters defile before us as we read his novels, fools particularly—vapid insignificant creatures, of whom, as the author pretends, the larger portion of mankind really consists, and who have, therefore, to be painted in their true colours. Moreover M. Zola has scientific pretensions; he is a materialist and a fatalist, and believes that he has a mission to write the real modern novel and to place it on a level with the latest discoveries of physiology. His most important work is *Les Rougon-Macquart: Histoire Naturelle et Sociale d'une Famille sous le Second Empire*. One volume of the series, *Le Ventre de Paris*, made some sensation on account of a minute and wonderfully true description which it contains of the Halles in Paris. *La Faute de l'Abbé Mouret* is the fifth of the series. It contains fewer horrors than M. Zola's preceding novels; there is no description of the Morgue, and no horrible murder, and it even contains one sentimental and emotional scene that might almost be called poetical; but a certain mystical sensuality pervades the book, and this produces an unhealthy and painful impression. M. Zola has literary talent, his style is vigorous, energetic, and highly-coloured, but his system is false, and his ambitious pretensions prevent him from writing anything that is both simple and harmonious.

In the way of expected literary novelties, a new volume in verse by Victor Hugo has been announced, *France et Germains*. Will it be a part of the *Légende des Siècles*? Will it be a continuation of the *Année Terrible*? I cannot tell. In any case it will be a work worthy of interest, for if Hugo the prose-writer has greatly fallen from his ancient glory, Hugo the poet still has those flashes of genius which put him beyond all comparison with his contemporaries.

A very interesting literary curiosity has just been published by Messrs. Lemerre. Jules Breton, our great landscape painter, has brought out a

volume of verse entitled *Les Champs et la Mer*. It would be an insult to the painter to say, with some of his critics, that his pen is equal to his pencil; yet in his verses there breathes the same subtle and vigorous grasp of sea and country life which has won for him his high rank among our modern masters of landscape. G. MONOD.

OXFORD LETTER.

Oxford: May 18, 1875.

Of literary work this Term there is not much to be said. Theory and practice are currently supposed to be anything but good neighbours, and we have been so violently practical of late as to have but little spare energies left for the theoretical. Possibly, too, the seductive influences of spring weather and lady visitors have made us too languid or seraphic for severe study. Mr. Wallace, of Worcester College, has published a useful little pamphlet on the *Philosophy of Aristotle*, which compresses into a few analytic pages the outlines of that philosopher's system under the three heads of "Logic and Metaphysic," of the "Philosophy of Nature," and of the "Philosophy of Mind." In a vigorous preface Mr. Wallace remarks: "Were colleges, instead of their present indiscriminate almsgiving, to undertake works" like the translation of Aristotle's remains, "or at least secure that their contributions should be applied to some such definite object, the reproaches brought against them might lose to a great extent their force." Aristotle has been called the Oxford Bible; but I suppose Oxford in this case means the University and not the Colleges. Strangely enough, our trying climate seems to have more effect upon natives than upon foreigners. At all events it has not prevented Mr. Vigfússon, the editor of Cleasby's *Icelandic Dictionary*, from working hard at a volume of Sagas, collected chiefly from MS. sources, which he is bringing out for the Clarendon Press; or Dr. Neubauer, in spite of his visit to the MSS. of the Vatican, from having his Rabbinical commentary on Isaiah liii. nearly ready for publication. The first part of the work, containing the texts, is already printed off; the second part, giving the translations (in which the editor is being helped by Mr. Driver), is much advanced. It will be remembered that the book is being published at the suggestion and expense of Dr. Pusey.

Progress is being made with the cataloguing of the MS. treasures of the Bodleian. Two-thirds of Mr. Macray's catalogue of the Rawlinson MSS. is now printed, and Mr. Edkins, who will shortly return to Pekin, has finished in manuscript the catalogue of the Chinese books. Dr. Baehrens of Jena, the editor of the *Panegyrica* and the *Argonauticon* of Valerius Flaccus, has been collating certain MSS. of Catullus and the "poetæ minores" for forthcoming editions of those classics; and Dr. Eduard Müller has been beholden to the library for the use of some Prakrit texts. Among its recent acquisitions must be mentioned a collection of small Midrashim, some of them unique, including a Chaldee text of the Book of Tobit, and a commentary upon the Targum on the prophets. A complete copy of Kapsali's *History of the Turkish Empire* has also been obtained, as well as the second part of a hitherto unknown work by Joseph Katiyah, beginning with Mohammed and going down to 1643, and chiefly valuable for the light it throws on the history of the Jews in the Turkish Empire.

While the library has been thus adding to its stores, the Academic world has been much exercised in spirit as to where they shall be deposited. The basement rooms of the Bodleian are at present used for examination purposes; but learning and examinations, it seems to be considered, do not agree very well together, and one of the two will have to make way for the other. The governing body of the University has once more turned its eyes towards the gap in the High Street which

has now become one of the standing sights of Oxford, and in a moment of desperation Convocation has determined to see if it may not be filled up by appointing a deputation to submit plans and estimates for two buildings, one ornamental in the shape of a front, and the other useful in the shape of schools. This curious illustration of a house divided against itself was adopted, according to the decree, "in the hope that possibly a plan for well-arranged Schools might be accepted, even if architectural opinion be against the plan proposed for the front hall." Considering the consummate knowledge of architecture displayed by Convocation, few architects are likely to venture upon submitting their plans to so critical and experienced a body.

If Convocation is a master of architectural science, Congregation is equally a master of natural science. The representatives of natural science wished to introduce a change in their department of study, which they were so foolish as to believe would be to its advantage. The classical members of the University, however, showed them their error and threw out the proposed statute, the ultimate object of which was to secure undivided attention to one subject at a time, instead of lumping such heterogeneous sciences as chemistry and biology together. Even a smattering of philosophy, it seems, gives us a sort of omniscient insight into all subjects under the sun, and makes us better qualified for deciding upon the way in which they ought to be studied than the special experts themselves.

Apropos of science, the new Observatory has cost more than was anticipated. Builders have a way of running up unforeseen bills, and the University finds itself unexpectedly more than 1,000*l.* out of pocket. The Savilian Professor, too, cannot manage with the 200*l.* a year for five years allowed him by Convocation for observing the stars, but wants an annual grant of 300*l.* Large telescopes are something like white elephants, and if the University once commits itself to the cause of scientific research its funds for feeing examiners and assisting indigent rectors are likely to be diminished. Science and telescopes, however, have been thrown into the background by the all-important question of balls and suppers. As everybody knows, the theatre has been deprived of the glory of the Encaenia and blue bonnets by the misbehaviour of the undergraduates, and the Hebdomadal Council determined to strike a further blow at the Oxford Carnival by advising the colleges to forbid all festivities, and send their men down as soon as the lecture season was over. A few poor scholars have been misguided enough to force an entrance into what all the world is aware ought to be the peculiar preserve of the rich; and the Council, being so old-fashioned as to retain its faith in the paternal theory of college government, imagined that a term spent in cricket and boating, in entertaining lady visitors, and in picnic parties to Nuneham, was as much as was good for the undergraduate, and that the usual legalised dissipation which ushers in the Vacation might easily be dispensed with. Newspapers without and members of Congregation within, however, soon taught the Council its mistake, and revealed to the public the great discovery of the nineteenth century, that the end and object of a University is to examine, to row, and to dance.

To turn from such serious topics to professorial lectures may seem a bathos, but I cannot refrain from noticing the course of biological instruction given in the Herbarium at the Botanic Gardens by Professor Lawson and Mr. Ray Lankester in daily lectures on the leading features of plants and animals; or the lecture, delivered to a crowded audience by Professor Monier Williams, "On some Points of Contact and Difference between the principal Religions of the World as represented in India." Considering our large possessions in the East, it is almost a pity that more interest is not taken here in Oriental matters. It is thought

desirable to study one half the Bible in its original tongue, but not the other and larger half; and we seem to conclude that if India will not adapt itself to our English customs and ideas, so much the worse for India. It is hopeful, therefore, to find the University at last proposing to found a course of instruction for candidates for the Indian Civil Service, and to give them the opportunity of substituting a residence in Oxford for the stimulating social atmosphere of a London "crammer's."

I have left to the last a history of the abortive issue of the attempt to make the colleges aware that such an institution as the University actually exists and has claims upon them. The colleges have returned their answers to the Vice-Chancellor's question whether they had the will or the power to devote any of their funds to University purposes, and, speaking generally, a singular unanimity may be observed among them. Those that have the will have not the power, and those that have the power have not the will.

A. H. SAYCE.

SELECTED BOOKS.

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BRUYN, A. DE. Costumes civils et militaires du xvi^e siècle. Reproduction facsimile de l'édition de 1581. Texte traduit et annoté par A. Schoy. Bruxelles: Van Trigt.
DRUMMOND, W. H. The Large Game and Natural History of South and South-east Africa. Edmonston & Douglas. 21s.
JAGER, F. The Philippine Islands. Chapman & Hall.
WADDELL, P. H. Ossian and the Clyde; Fingal in Ireland; Oscar in Iceland: or, Ossian Historical and Authentic. Glasgow: Maclehose.

History.

- ARNETH, A. v. Maria Theresia u. der siebenjährige Krieg. Wien: Braumüller. 24 M.
BARNOT, Odilon. Mémoires posthumes de. T. 1. Paris: Charpentier. 7 fr. 50 c.
BOROVY, C. Libri erectionum archidieocesis Pragensis saculo xiv. et xv. Liber I. (1258-1376). Prag: Calve.
ELLIOT, Sir H. The History of India, as told by its own Historians. Ed. Prof. J. Dowson. Vol. VI. Trübner.
GUILHERMY, F. DE. Inscriptions de la France du ve au xviii^e siècle. T. 2. Ancien diocèse de Paris. Paris: Imp. nat.
KLOPP, O. Der Fall d. Hauses Stuart u. die Succession d. Hauses Hannover in Gross-Britannien u. Irland im Zusammenhang der europ. Angelegenheiten von 1660-1714. Wien: Braumüller. 16 M.
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WURSTENFELD, F. Die Statthalter v. Aegypten zur Zeit der Chalfen. 1. Abth. Göttingen: Dieterich.

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- KLINGGRAEFF, C. J. Zur Pflanzengeographie des nördlichen und arktischen Europas. Marienwerder: Levysohn.
PAULSEN, F. Versuch e. Entwicklungsgeschichte der Kantischen Erkenntnistheorie. Leipzig: Fues. 4 M.
QUENSTEDT, F. A. Petrefactenkunde Deutschlands. 1. Abth. 4. Bd. (2. Hft.) Echindormen. 8. Hft. Leipzig: Fues. 10 M.
VOLKMAN V. VOLKMAR, W. Lehrbuch der Psychologie vom Standpunkte d. Realismus u. nach genetischer Methode. 1. Bd. Cöthen: Schulze. 9 M.

Philology.

- DIECKE, W. Corssen und die Sprache der Etrusker. Eine Kritik. Stuttgart: Heitz.
SCHLUETER, W. Die m. dem Suffixe ja gebildeten deutschen Nomina. Göttingen: Denerlich. 4 M. 50 Pf.

CORRESPONDENCE.

WILD MEN IN INDIA.

38 Clarendon Gardens.

The interesting account of these aborigines in last week's ACADEMY is by no means, as it is stated, the first detailed account of them that has been published. In Gladwin's translation of *Aim's Akbari* will be found the following passage (p. 89):—

"The bunmanis is an animal of the monkey kind. His face has a near resemblance to the human; he has no tail and walks erect. The skin of his body is black and slightly covered with hair. One of these animals was brought to my Majesty (Akbar) from Bengal. His actions were very astonishing."

That the author supposed these creatures to be human beings is clear from his placing "the jargon of the Bunmanis" among the dialects of Hindustan. Bunmanis would in Sanskrit be *Vanamanushya*, "wild man."

But to come nearer our own time. Here is a passage which I extract from that fascinating book of adventure, *The Hunting Grounds of the Old World*, by the "Old Shekarry" (see chap. vi., p. 99).

"Thus armed I clutched the supposed animal by the hair and shouted to M. and the rest to come up: when the thing I was holding began to moan and struggle, and shortly a curious kind of paw, with huge claws, emerged from below and fastened on my hand, and it was only by repeated blows with the handle of my knife that I could prevent them from tearing the flesh. At that moment I was not sure whether I had got hold of some kind of chimpanzee or orang-outang, and I shouted out lustily for help. M., the shekarries and coolies soon got up into the tree, and with their assistance I dragged up from a hollow in the trunk two most extraordinary creatures in human shape. One was old and wrinkled, the other quite a child, and both belonged to the weaker sex, but whether of the genus man or monkey I was not at all sure. . . . We looked at them for a long time before we were quite sure whether they were human. I fancied at first that they were some kind of hybrid, for I never saw such strange objects. The nose was nearly flat, the mouth most capacious, and full of large yellow teeth."

I cannot extend my quotation any further, but must refer those who are interested in the subject to the book itself, where they will find an account of these wild men filling several pages. I may add that they wore no clothing whatever, and spoke in "curious grunting sentences." Their habitat was "the Chettagunta jungles."

R. C. CHILDERS.

INTERNATIONAL COPYRIGHT.

Merstone, S.W.: May 16.

The letter of Mr. Moy Thomas on the subject of international copyright, while recognising the distinction between authors' rights and publishers' claims (failure to recognise which has been the chief obstacle hitherto to a copyright treaty between the United States and England), does not seem, any more than previous comments on this side of the water, to take account of those rights of vested interests in commercial undertakings, even where they were originally based on wrong and usurpation, which English law universally respects at home. The fact is, but seems not to be generally known, that an author's copyright treaty was offered to the English Government by the American several years ago. This would have given the English author every substantial privilege which the American enjoyed; but it was refused by the English Government apparently because it would not have protected the interests of the publishers. What the English negotiators insisted on was that the copyright in England should extend over the United States, so that a publisher in possession of an English copyright should be able to control its publication there also. The equity of any such claim is open to debate—the expediency of conceding it in the face of the fact that such a concession would bankrupt our publishing trade cannot be even argued. When the American Government offers to the English author every privilege which the American enjoys, there remains neither ground of complaint to the former, nor room for the flippant abuse of "American copyright piracy" which certain English journals are so fond of indulging in. The further question of publishers' rights is one which, will they nil they, must be postponed until we in America have settled the general question of free trade and protection on wider grounds than the admission of books, free or otherwise; and if the English Government continues to insist on a publishers' copyright or none, it will be none, probably, as long as any present copyright exists. Mr. Moy Thomas says very justly "that even if the principles above laid down were fully recognised, their application in a mode satisfactory to conflicting trade interests must always be a matter of great difficulty;" but my American perceptions are not acute enough to see the relevancy of the sentence that follows—"they are

not content to refuse copyright in the United States because the Custom House regulations in that country continue to be illiberal towards the importing country, and injurious to the interests of American readers." It is the American reader who profits by the present state of things. American authors and publishers have long been quite willing to put the English author at home in America, but the former can scarcely be expected to put him in a better position than he himself enjoys, nor is the American publisher willing to accede to a convention which shall leave both American and English authors at liberty to print and publish their books in whatever corner of the world they can get them done most cheaply, and paralyse at once a trade in which millions of dollars and thousands of operatives are engaged. Justice is always, in the abstract, justice, but done at the wrong time may work infinite injustice.

English authors have only their own government to deal with, and their own publishers against them. I don't think that American authors are much interested in the matter, and American publishers have long shown the leading English authors that they are ready to go ahead of the law.

W. J. STILLMAN.

MR. GAIRDNER'S "HOUSES OF LANCASTER AND YORK."

May 19, 1875.

In a review of my *Houses of Lancaster and York* which appeared in the ACADEMY of May 8, it is suggested that I have been a little too credulous in adopting stories which do not come from the best contemporary writers. The same criticism, I am bound to say, has been made in other quarters; and if I could accept it as a true principle in writing history to omit all anecdotes which rest merely on the tradition of a later age, I must own that there are several things in my little volume which ought to have been cut out. Indeed, I was warned by some friends, even before going to press, against admitting into my narrative the received account of Henry V.'s youth, and the well-known story of his menacing Judge Gascoigne. But, on the other hand, it was—very judiciously in my opinion—made a part of the plan of the series in which my volume appeared, while omitting needless detail, to call attention to everything characteristic of the age or of leading persons in the story; and as I saw no substantial grounds for disbelieving these anecdotes, I repeated them as others had done before me. I admit, the testimony on which they rest is in itself slender enough; but we must be content with scanty testimony for a great many facts in the fifteenth century which we cannot possibly ignore and have no sufficient reason to impugn. Moreover, as to the particular story of Judge Gascoigne, let it be supposed for one moment that it is true, and I think there is no great difficulty in understanding why it should not have been committed to writing for a century after it occurred. For one generation, at least, it would have been imprudent to write such a thing; in the next there was an extreme scarcity of chroniclers.

Another point on which your reviewer thinks I have accepted fabulous history as genuine is the celebrated anecdote of Queen Margaret and the robbers. This, he says, "comes only from the Continuator of Monstrelet, who puts it at an impossible date, and places the scene of it in Hainault." I do not know whether your reviewer considers that "Angleterre" meant Hainault in the days when the Continuator of Monstrelet wrote, but I have simply translated the passage in my book from the original authority, and I make "Angleterre" England. As to the date, the Continuator of Monstrelet places the incident in 1463, which seems to me not at all impossible, but perfectly consistent with the facts of history.

JAMES GAIRDNER.

PEPYS' DIARY.

York Street, Covent Garden: May 19, 1875.

I do not think that Mr. Mynors Bright's theory that the late Lord Braybrooke sold the copyright merely of a transcript of an original shorthand MS., can be maintained. A transcript is not like a translation of a foreign work, which must vary with the ability of the translator. A transcript is simply a copy; and any other transcript must be a duplicate of the first. Can there then be any right, having any money-value, in such a copy while the possessor of the original MS. reserves the right of producing another at any time that he pleases. It is not credible that this imaginary right should have been sold at a public auction for several hundred pounds, and again have changed hands seven years later for a proportionately valuable consideration.

My claims are as follows:—1. That Lord Braybrooke sold this right, as being the actual copyright of the work, and nothing less. This may be legally proved from the entry of the extension of copyright in Stationers' Hall, signed by Lord Braybrooke and by Mr. Colburn, the latter being designated the "proprietor" without limitation. 2. That this edition has always been recognised by Magdalene College as an authorised edition of the Pepysian MS.; and though no order to that effect may be recorded in their books, the fact is sufficiently proved by their having allowed the work to be reprinted and even enlarged in several successive editions without question or reservation. Moreover, they accepted a valuable benefaction, derived from the proceeds of the copyright of this book which is known as the "Pepysian benefaction."

Should they now, before the term of copyright is fully expired, authorise another and entirely new edition of the MS. diary, the authorities of Magdalene will commit themselves to a line of action inconsistent with the attitude which they have hitherto maintained.

They will also destroy the value of a literary property, purchased by me, which has been the source of a substantial benefaction to their foundation, and will appear to repudiate the acts of the late Master and of his relative, Lord Braybrooke, the Visitor of the College.

I may add that six years ago, as proprietor of Lord Braybrooke's edition, I arranged with a late fellow of Magdalene College for the publication of an enlarged edition, if it should meet with the approval of the authorities, but permission was withheld. I am still ready to undertake this.

I have offered to the publishers who have announced the new edition terms which I should be willing to accept myself under similar circumstances, which, however, have not been accepted.

I regret to be at issue with Mr. Bright, for I believe the edition has been projected in ignorance of my claims, but I do not feel called upon to waive legal and moral rights to a property for which I paid a large sum eleven years ago, which I have not yet recovered.

GEORGE BELL.

APPOINTMENTS FOR NEXT WEEK.

- SATURDAY, May 22, 3 p.m. Royal Institution: Mr. W. H. Pollock on "The Drama." II.
 " Physical: Papers by Messrs. H. Bauermann, W. Spottiswoode, and E. J. Mills.
 " Crystal Palace: Second Summer Concert (Beethoven's Choral Symphony).
 3.45 p.m. Botanic.
 MONDAY, May 24, 1 p.m. Geographical: Anniversary.
 3 p.m. Linnean: Anniversary.
 8 p.m. British Architects.
 " Fifth Philharmonic Concert (St. James's Hall).
 TUESDAY, May 25, 3 p.m. Royal Institution: Professor Gladstone on "Chemical Forces."
 8 p.m. Anthropological Institute: Mr. T. G. B. Lloyd on "The Beothucs," and "The Stone Implements of Newfoundland;" Professor Bask, "Description of some Beothuk Skulls."
 " Civil Engineers: Conversazione.

- WEDNESDAY, May 26, 1 p.m. Horticultural.
 8 p.m. Geological. Archaeological Association.
 " Royal Society of Literature: Mr. C. H. E. Carmichael on "The Petrarch Collection at Trieste."
 8.30 p.m. Psychological.
 " Messrs. Ludwig and Daubert's Second Chamber Concert, New Gallery, Argyll Street.
 THURSDAY, May 27, 3 p.m. Royal Institution: Professor Dewar on "The Progress of Physico-Chemical Enquiry."
 5 p.m. Zoological: Professor Garrod on "Camels and Llamas."
 6 p.m. Philosophical Club.
 7 p.m. London Institution: Professor Morley on "The Inner Thought of Shakespeare's Plays." III.
 8 p.m. Society of Arts: Mr. T. H. Wright on "The History of Bardism."
 8.30 p.m. Royal. Antiquaries.
 FRIDAY, May 28, 3 p.m. Mr. Charles Hallé's Fourth Recital, St. James's Hall.
 8 p.m. Quekett Club: Mr. M. H. Johnson on "The Organic Structure of Flint and of Meerschaum."
 9 p.m. Royal Institution: Colonel Lane Fox on "The Evolution of Culture."

SCIENCE.

Problems of Life and Mind. By George Henry Lewes. Vol. II. (London: Trübner & Co., 1875.)

It seems probable that in the future, perhaps a not distant future, the exposition of empirical philosophy will be made a simpler thing than it appears at present, for instance in this work of Mr. Lewes'. But we shall then have to remember—and it is right to say it distinctly—that the simplicity of scientific truth, when fairly established, is made possible only by the more complex and toilsome searches of those who established it. People, as a rule, are neither curious enough nor thankful enough concerning the work so done for them by their predecessors. While we hope that this will not be so with Mr. Lewes, let us yet make haste to thank him in our own time while his work is fresh.

The ultimate simplicity of empirical philosophy finds an admirable type in the answer given by Mendelssohn to Herr Souchay of Lübeck, who wanted to know what certain of the Songs without Words meant. Mendelssohn wrote to him that he had always found words much less intelligible than music, and all verbal explanations of music unsatisfactory. "If you ask me what I thought at the time, I can only say, just the tune itself"—*gerade das Lied wie es dasteht*—which possibly seemed a hard saying to Herr Souchay. If we may pursue the saying into a metaphor, we are here to listen to and understand the world's music: which is, and ought to be, music to us for this reason, that in an orderly world the love of order and of the knowledge of order for its own sake, is one of the things that make races survive and prevail. There are plenty of people who have their interpretations of the tunes, and will warrant their own to be the only correct ones; nay, they have authentic and exact information of the composer's intentions, derived in quite other ways than by listening to the music. Science lets them alone and cleaves to Mendelssohn's answer: *Gerade das Lied wie es dasteht*. A plain matter, it would seem, to give answers of this kind. Yes, when one fairly sees it, which is not without time and thought; and

when one can get other people to see it, which will be only with more time and thought than can at present be estimated. What Mr. Lewes has now done is to work out certain important and representative questions of philosophy with a fulness and variety of treatment which will make people see the empirical position, if anything will. We choose this form of speech because we hold strongly (as Fichte held and said, of course from the opposite side) that it is a matter of seeing, not of proof; the difference between empirics and metempirics is of a kind not to be decided by force of argument. Whether Mr. Lewes would go along with us here we are not quite sure. There are traces of clinging to formal proof and explanation in regions where, as it seems to us, the only right course is to say plainly that there is none to be had. Thus we find Mr. Lewes arguing against Mr. Bain that the uniformity of nature is not an assumption, but can be expressed as an identical proposition. We should call Mr. Bain's doctrine too clear for argument (from any empirical point of view), but for the fact that it is not clear to a thinker whom we so much respect as Mr. Lewes.* But we read here that "the true expression is the assertion of identity under identical conditions; whatever is, *is*"—so far well—"and *will be*, so long as the conditions are unchanged." Nay, but how do you know it will? What is your warrant for the indefinite future denoted by "*will be*" and "*so long as*"? In truth, one gets this, as Professor Clifford has already pointed out, only by assuming that time is not one of the conditions—which assumption is the chief part of the principal proposition. When therefore Mr. Lewes finishes his sentence thus: "And *this* is not an assumption but an identical proposition," we cannot follow him.

In the first volume Mr. Lewes was chiefly occupied with forging new weapons for the armoury of empirical thought: in this he shows us how they can be used. Chief among these is the theory of abstraction: a theory more or less perceived and acted upon by all empirical philosophers, but now wrought into a finished instrument of various application and exceeding power. But any theory of abstraction, it may be said, must be still only an affair of logic: and how shall a purely logical doctrine throw light upon problems such as those of Matter, Cause, and Things in Themselves? The answer is short: By dispelling logical illusions. And in fact Mr. Lewes lets in light upon a whole series of metempirical phantoms in a manner of which we can here only give the slightest hints. One feels at the end that one has travelled a good way along the road which Mr. Lewes truly says that the scientific study of metaphysics has to pursue, namely the substitution of intelligible for unintelligible questions.

We have room only to choose a portion; let us take up the volume at the point where Mr. Lewes does battle against that

* J. S. Mill's account (*Logic*, bk. iii. c. 21) appears on the whole, taken with the qualifying passages in the same and other places, to be a purely historical account of the genesis of the belief, and as such quite right.

old enemy the Material Substratum. Matter, he says, is not something at the back of the sensible relations in which material things are known. It has a reality, but a symbolical one; it is an abstraction standing for the sum of all the sensible relations, different from any some or one, but not from all of them. If it is asked, what is the nature of Matter in itself? the question is irrational. To this exposition we should like to add one thing, that the conceptions of matter and the identity of material things involve what may be called a Social Postulate. This paper before me is a persistent group of relations for you as well as for me. I call it a real piece of paper partly because I can feel as well as see it, but still more because I am sure that if you came where I am you would feel and see it, in the same way. The concurrence of the individual's different senses goes for nothing if the social test contradicts them. When in a particular case the social postulate breaks down, we say there is an hallucination: if it habitually breaks down, we say the man has lost his wits. In like manner it seems to us that Mr. Lewes' theory of Judgment, though good as far as it goes, is incomplete from not taking into account the social uses of language. A good many difficulties vanish when we bear in mind that the real use of propositions is to give information to other people. Then we come to the still more vexed problem of Cause. The causal *nexus* so dear to metempsychics is pitilessly shown up as a mere human figment; and the attempt to strike out an empirical theory by defining Cause as *antecedent* is also dismissed as being misconceived. Mr. Lewes' own solution is that not merely the mysterious *nexus*, but the whole conception of cause and effect as separate things, is a logical fiction. Cause and Effect are two aspects of the same thing; the cause is the analysis of the effect into a sum of conditions, and the effect is the synthesis of the cause into a resultant of conditions. "Could a cause exist as such before its effect, it could exist without its effect; but as the two are correlative aspects of the one event, this is impossible." Reserving the question whether it will ultimately be desirable to retain Cause at all as a scientific term, we think Mr. Lewes has at last disengaged the really scientific element which was involved in the current use of the word. But we are disposed to think Mr. Lewes is rather hard on Hume in this place. What looks like laxity and mere scepticism in Hume's language arises, we suspect, from its partly ironical character. He speaks with transcendental philosophers according to their transcendentalism. His position in the latter part of the *Treatise on Human Nature* is something of this kind:—If you ask experience for transcendental results you will get nothing; for myself, I am content with getting from it such knowledge as suffices for the conduct of life; but I say there is no other source of information, and for you therefore with your notions of knowledge there can be no knowledge at all, but only unanswerable questions; it is open to me, however, to leave such questions alone as being merely unreasonable.

Returning to Mr. Lewes' own exposition

we find the like treatment applied with even more effect to the whole doctrine of the Absolute, which is shown to be from beginning to end a mistaken realizing of mere abstractions. In one very important chapter Motion and Feeling are dealt with, much like Cause and Effect above, as "one and the same process viewed under different aspects." This expresses a view towards which there has been a marked convergence among those who have approached the question in a scientific manner. When it is said that we cannot conceive how Matter and Mind are related to one another, "what is meant is, that we are unable to imagine why one object is the obverse of the other: which may be said of all relations." The conclusion is drawn that Feeling is the only "thing in itself:" which, one may remark, was also Hume's. After this chapter we do not quite understand what Mr. Lewes means when he says in an earlier place that he reserves the questions of Materialism and Idealism for another volume. We seem to have got pretty near the root of the matter already. It seems worth while to repeat here an often-repeated warning. No such extravagant proposition is put forward as that we are never to use popular and symbolical language. Mankind are not called upon to leave off talking about Matter and Causes; fictions and symbols are excellent things as fictions and symbols, the mischief is only the taking of them for realities. It may seem startling that people have gone on doing this so long; but one can only say that historically the thing is quite explicable, and in fact it could not be helped. Hereupon, no doubt, we are open to a whole battery of Hamiltonian declamation about veracity of natural faculties and so forth, all which we shall digest as best we may, and scientific philosophy will survive it.

It was only to be expected that Mr. Lewes should now and then be led into an excessive use of his chosen instruments of thought. Certain physical theories touching atoms and other things are treated as abstractions, whereas they seem to us to be direct statements about matters of fact, which experiment will one day show by direct evidence to be either true or not. Mr. Lewes also makes free use of analogies for purposes of illustration, and some of these seem doubtful in the same sort of way. In particular, we cannot accept his parallel between Imaginary Geometry and Metempsychics. We speak not of our own knowledge, but we understand from competent authority that the outcome of the new geometries of Lobatschewsky and others is that, as a physical matter of fact, we do not know what sort of space we are living in. Euclidean space is an ideal (and but one of divers ideals), and we only know that the real corresponds so nearly to it that we have not as yet been able to measure any difference. It is quite possible that by further experience of greater or smaller spaces than have hitherto been measured we may ascertain that there is a difference. Nor are we entitled, on the other hand, to say dogmatically that we may not somehow learn that there is no difference: in this case, however, the new knowledge, being absolutely exact would be different in kind

from any we now have. The mark of Metempsychics is the impossibility of verification: but here there is nothing in its nature unverifiable.

Passing over for want of space one or two smaller matters we meant to note, we make an end by again thanking Mr. Lewes for some of the best work done in these times in the cause of that which, in common with him, we deem the true philosophy.

FREDERICK POLLOCK.

Ecclesiastes; a Contribution to its Interpretation; containing an Introduction to the Book, an Exegetical Analysis, and a Translation with Notes. By Thomas Tyler, M.A. (London: Williams & Norgate, 1874.)

AMONG all the books of the Old Testament there is perhaps none which has given rise to such divergent and numerous conjectures respecting its purport and origin as the one which is discussed by Mr. Tyler in the volume before us. By one scholar it has been thought its object to deny, by another to propound, the immortality of the soul; by others it has been supposed (as the curious reader may learn from the pages of Dr. Ginsburg's *Introduction*) to embody a compact summary of the history of the kings of Judah, or the poetical effusions chanted by an assembly of sages upon a series of given themes; it has been held even, such are the eccentricities of expositors, to be a treatise on the principles of court-etiquette!

Mr. Tyler is more sober. In an unpretending, though far from uninteresting, volume, he examines with care and minuteness this perplexing book for the purpose of determining, if possible, more convincingly than has been done before, its historical position. It has, indeed, been for long generally recognised that Ecclesiastes reflects an age widely different from that to which popular tradition ascribes it; but still the absence of any explicit historical allusions has left scope for much variety of opinion when the attempt is made to do more than assign it broadly to some period between the return from Babylon and the birth of Christ. Mr. Tyler, however, believes that it contains passages which can be shown, on the one hand, to have been written before the apocryphal Book of Sirach, on the other to bear evident traces of the influence of Greek philosophy. Of the latter it may suffice here to instance the "Catalogue of Times and Seasons" (iii. 2-8), in which Mr. Tyler sees the expansion of the Stoic ethical principle to "live conformably to nature;" the frequent allusion to "madness" as antithetical to wisdom, in which he traces another well-known Stoic conception; and passages such as iii. 18-22, v. 18-20, which appear to him to embody the teaching of Epicurus. The date of the book is thus fixed at c. 200 B.C.; its design, to be at once a recantation on the part of the author himself, and an admonition to dissuade others from the delusions of philosophical speculation. After meeting in anticipation, by an appeal to the *Mishna* and to Josephus, the difficulty that will be felt in conceding at such a period the presence of Greek in-

fluences in Palestine. Mr. Tyler proceeds to discuss the name *Qohéleth* (his view of which seems scarcely reconcilable with the words in i. 12), the theology and diction of the book, and concludes with a long Analysis, and a Translation.

It cannot be denied that Ecclesiastes offers points for comparison with both Stoic and Epicurean teaching, although it may, perhaps, still be questioned whether they are sufficiently characteristic to justify the inference that they were actually derived from contact with Greek thought. So far as Stoicism is concerned, it is noticeable that the more striking parallels are with the form which it assumed in the hands of the Emperor Marcus Aurelius. Even apart, therefore, from the question of date, might not such thoughts and expressions as apparently owe their origin to the individual rather than to the system, present themselves independently to another who, from temperament or fortune, was led to regard human life from a similar point of view? Parallels between different writers may be remarkable; but they may also be misleading. Herodotus, it will be remembered, makes Solon fix the limit of life at threescore years and ten, and puts into his mouth a sentiment identical even to the form of construction with Eccl. iii. 19, *πάν ἐστι ἀνθρώπος συμφορὰ*. And while M. Aurelius again and again plainly connects his ethical standpoint with the conception of Nature as an ever-flowing stream, hurrying one object away, and bringing on another for a brief moment to fill its place (iv. 43, v. 23, vi. 15, vii. 19, etc.; also vii. 1, 25, viii. 6, which throw some light upon the meaning of iv. 32, xi. 1), Mr. Tyler fails to point out any traces of a corresponding line of thought in Ecclesiastes. Such resemblances as there are might well have suggested themselves to the author on the basis of passages like Ps. xxxix. 5, 6, xlix. 11, if, as seems indeed to have been the case, the circumstances of his life had been such as to force them with painful prominence on his attention. But although we thus, for more reasons than one, regard a comparison with M. Aurelius as likely to prove fallacious, we must admit that Mr. Tyler's labours have done something to render the presence in Ecclesiastes of Greek philosophical ideas, at least in a fragmentary form, not improbable.

In translation and exegesis Mr. Tyler cannot be considered very successful; his style suffers from being unduly modernised, his renderings are at times precarious, and his explanations inexact and unsatisfactory, see, e.g., ii. 3, 5; iv. 14 (p. 94); v. 3, 8, 9; vii. 7, 9. His argument on page 8 (even if we accept the interpretation of vii. 14, and recognise a coincidence more than accidental), might with equal—or greater—plausibility be reversed; and in comparing x. 8 with Sir. xxvii. 26, he appears to have overlooked what may be the common source of both, Prov. xxvi. 27. Faults such as these do not, however, seriously affect that portion of his book which is the most novel and attractive, namely, the Introduction; though, even here, we cannot help wishing that Mr. Tyler had made his work somewhat more complete. A larger synopsis of parallels from Greek writers, a sketch of the

philosophy of M. Aurelius as a whole, and a critical estimate of the arguments advanced by Grätz in his first *Appendix*, would, for instance, have formed valuable additions. But even in its present form, Mr. Tyler's fresh and not unsuggestive volume merits, as it will also repay, the attention of the student of *Qohéleth*. S. R. DRIVER.

SCIENCE NOTES.

ASTRONOMY.

Transit of Venus.—Detailed reports from the French Transit of Venus expeditions to St. Paul's Island and to Peking are given in the *Comptes Rendus*. At the former station, the transit occurred in the midst of a tremendous storm, but, comforted by the statement of the fishermen that the day of the new moon (which occurred on December 9), was always fine, M. Mouchez made every preparation, and was rewarded with complete success, the sky clearing just before the first internal contact, and clouding over again completely half an hour after egress. Although passing clouds interfered somewhat with the photography, no fewer than 443 daguerreotypes and 142 collodion negatives were obtained during the whole transit, and after deducting a certain number of unsatisfactory plates, there still remain 489 which will be available for measurement. With regard to the eye observations M. Mouchez saw a bright ring of light surrounding the part of the planet outside the sun, which he attributes to the atmosphere of Venus; and, further, an aureola, which seemed independent of the planet, and behaved just like a solar atmosphere. It is rather remarkable that while M. Mouchez, with the large eight-inch telescope, found great difficulty in fixing the time of internal contact with anything like precision on account of this aureola, his companion, at the six-inch telescope, saw nothing of it, and made what he considered to be most accurate observations. M. Mouchez, however, places most reliance on the micrometer measures and on the photographs. At Peking the observers were equally fortunate, though passing clouds caused great anxiety. Both internal contacts were well observed, a slight ligament being seen with the six-inch telescope, but no ring of light; while, with the eight-inch, nothing was seen but a few fringes. Contrary to what was anticipated, the Chinese received the expedition well, and even marked attention was paid them by some of the highest officials, while the dowager empresses showed their interest in the event by asking for a photograph of the phenomenon. The longitude of the French station was determined within one and a half seconds of time, and was also carefully connected by triangulation with the American station under Professor Watson's charge, while a survey of the town of Peking was made after the transit, the party being detained for two months by ice in the river.

Spectroscopic Observations.—Dr. Nicholas von Konkoly has for the last two years examined the spectra of meteors at every available opportunity, and has been enabled to establish the presence of the lines of sodium, magnesium, carbon, strontium, and possibly lithium, in the train, while the nucleus invariably gave a continuous spectrum in which the yellow, the green, or the red predominated, according to the colour, blue being very rare, and violet never seen. An interesting circumstance noted was that red meteors move with extraordinary velocity. Dr. von Konkoly also examined Coggia's comet of last year, and Encke's this year, observing the three well-known bands which are seen in the spectra of carbon compounds.

The Relative Motion of the Components of 61 Cygni.—Without being aware of M. Flammarion's results, Mr. J. M. Wilson, of Rugby, has discussed all the observations of this remarkable

double star, and is led to the conclusion that although all the observations of the present century can be perfectly represented by uniform motion in a straight line, yet this hypothesis will not satisfy the observations of the last century (three in number), the relative path appearing to consist of two straight lines inclined about $5\frac{1}{2}^\circ$ to each other, while the observations are not accurate enough to discriminate between two such lines and a curve touching them. In fact, Mr. Wilson considers it unsafe to draw any conclusion at present, the motion being so very nearly uniform and in a straight line, that no curvature in the path can be established with certainty. Mr. Wilson's paper is given in the *Monthly Notices* for April.

The Solar Eclipse.—The expedition sent to Siam seems to have had only a partial success, the attempt to photograph the spectrum of the corona, from which so much was hoped, having failed. Good photographs, however, were obtained of the corona itself, which are certain to be of great value, and satisfactory results were secured with the prismatic camera, a combination of a prism and a camera, which gives for every bright ray in the spectrum a corresponding image of the luminous object. It seems doubtful, however, whether anything more was obtained with this than photographs of the chromosphere and prominences, depicted as rings corresponding to four different rays in the spectrum, the central portion (the sun itself) being stopped out by the black moon. This being the first time that any such attempt has been made, perfect success was hardly to be expected, and the party seem, besides, to have been delayed so long on their journey that they had not sufficient time to get their instruments and photographic apparatus in good order. Dr. Janssen, also in Siam, got good results, which confirm those obtained in 1871, but he was not favoured with a very clear sky.

Temperature of the Sun's Surface.—M. Faye, in the *Comptes Rendus*, discusses Mr. Langley's observations on the relative temperature of different parts of the sun's surface, drawing special attention to the result arrived at by Mr. Langley that the equatorial regions of the sun are not sensibly hotter than the polar, and that therefore all analogies founded on terrestrial phenomena such as trade winds are false, the currents in the sun being, not towards the equator, but parallel to it, as shown by the drift of sun spots. M. Faye hence derives support for his theory of the sun in contradistinction to that of P. Secchi.

The Sun's Parallax.—From the observations of the small planet Flora made in 1873, at various northern and southern observatories, Professor Galle has now deduced as a definitive result for the sun's parallax $8''.879$, with a probable error of about $0''.04$; and though some discordant observations have been rejected, their retention would hardly affect the result, which seems deserving of great confidence, on account of the accuracy with which observations of a star-like point, such as the planet Flora, are made. The close agreement of Dr. Galle's value with those obtained by other methods is very remarkable, Le Verrier having deduced from his planetary researches a parallax of $8''.86$; while Cornu from the velocity of light, combined with Delambre's value of the time taken by the ray to traverse the earth's orbit (determined from a thousand eclipses of Jupiter's first satellite), found the value $8''.88$. The modern value, however, of the aberration-constant (which depends on the ratio of the velocity of the earth in its orbit to that of light), does not agree very well with this, giving a parallax of $8''.80$, so that there is still a little uncertainty, which we may hope that the late Transit of Venus will clear up.

Variability in the Star 61 Geminorum.—Mr. Webb, in the *Monthly Notices*, calls attention to one of the components of this double star, which seems to have undergone some curious changes, having been recorded in the Bedford Catalogue as of the ninth magnitude, though recent observers

have been unable to detect it at all. There is also suspicion that the principal star has changed its colour from deep yellow to white; so that the pair certainly deserve further attention.

ANTHROPOLOGY.

The French African Expedition.—An expedition is announced in the *Times* of the 8th inst., under the auspices of the French Government, for the purpose of exploring the unknown country situated between the basin of the Congo on the west, and the White Nile on the east. The expedition, under the command of MM. de Brazza and Marche, will leave France early in September, and will ascend the river Ogway in a gunboat as far as its junction with the Ngunie, at which place native pirogues will be taken for the ascent of the latter river, passing through the country of the Oseybas, a warlike tribe supposed to be allied to the Fans. One of the main objects of the travellers appears to be to throw light on the anthropology of this unknown region, and to trace the connexion which is supposed to exist between the Niam-Niams on the east, and the Fans on the west. The traditions of both tribes point to a central origin, and some of their customs are so nearly alike as to afford proof of social contact: both file their teeth to a point, and the resemblance of their metallurgic arts affords proof of identity. These connexions were brought to notice some years ago by specimens brought to England by Consul Petherick from the White Nile, and those obtained by Mr. Walker from the Fans. The peculiar form of their ogee-sectioned dagger and spear-blades, the form of their iron missile weapons, called Hunga-Munga in Central Africa, their double skin bel-lows, are quite unmistakable; but some of them afford evidence of connexion not only between these races, but also with the Bechuana on the south, and the Marghi and Bagirmi of Baoh, in the neighbourhood of Lake Tchad. They afford proof of social contact, not of race, and point to a common origin for the whole of the metallurgic arts of the African continent and their connexion in remote times with those of India and the Asiatic isles. There is also a peculiar form of leather shield with projecting wings on the upper side, which is used by both the Fans of the Gaboon and the Bassutos of South-east Africa, the distribution of which the travellers would do well to notice should they come across it.

Anthropology in South Australia.—His Excellency Mr. Musgrave, Governor of South Australia, has applied to Mr. Stanford, through the Agent-general, for several copies of the *Notes and Queries on Anthropology*, lately published by the British Association. They are to be distributed to magistrates and inspectors of police in the country districts, where they come in contact with the aborigines. Much valuable information will be obtained in this way, and it is to be hoped that the example will be followed by other colonial governors.

Drift Implements in the Thames Valley.—A committee of the Anthropological Institute, consisting of the President, Colonel A. Lane Fox, Mr. John Evans, F.R.S., President of the Geological Society, Mr. Geo. Brabrook, Director, and several other members, met on Wednesday, the 5th inst., at Acton, for the purpose of examining the drift gravels of the valley in that neighbourhood. They were met at the station by Mr. A. Tylor, Mr. T. Belt, Mr. Park Harrison, Mr. Moncreux Conway, Mr. P. Crooke, and others, who have lately devoted much attention to the prehistoric archaeology of this neighbourhood. The committee were then conducted by Mr. Crooke over the sites in which he has lately discovered implements of the drift type in gravels at the height of 80, 60, and 30 feet above mean tide; the principal localities being East Acton, Gunnersbury Park, Grove Road, Ealing, Bollow Bridge Lane, Drayton Green, and Stile Hall, Kew Bridge. At the

height of between 50 and 60 feet a narrow strip of the London clay crops out, dividing the high terrace gravels from those of the mid terrace. Near this strip of clay it was noticed that the gravel was less stratified than at other levels, and the seams of gravel were much contorted. The implements were usually found near the bottom of the gravel, and sometimes in actual contact with the underlying clay. Bones of the *Rhinoceros hemitoechus*, *Equus caballus*, *Hippopotamus major*, *Bos Taurus*, *Bison priscus*, *Cervus Clactoniensis*, *Cervus elaphus*, *Cervus tarandus*, *Ursus ferox priscus*, and *Elephas primigenius*, have at different times been found in the mid-terrace gravels, in association with the implements. Mr. Crooke's discovery confirms the results of Col. A. Lane Fox's examination of the valley, which was communicated to the Geological Society in 1872, and adds thereto the discovery of implements in the mid terrace at levels of twenty to forty feet above mean tide. It was noticed that some of the implements from the mid terrace showed evidence of having been much rolled, probably from having been washed out of the high terrace gravels, and rolled in the river during a long course of ages. This is the first of a series of expeditions to be conducted by the committee of the Institute. In the course of the present year it is intended, with the permission of the owner, Captain Wisden, to make excavations in Cissbury Camp, near Worthing, the object being to fix the date of the camp with reference to the stone age, for which the locality affords unusual facilities, owing to the discovery of a large flint implement factory within the camp. The so-called Caesar's Camp, near Folkestone, will also be examined with a like object; and it would be desirable that, before the camp at Wimbledon is completely built over, excavations should be made with the view of ascertaining the date of its construction by means of any relics that may be discovered at different levels in the silting up of the ditch.

CAPTAIN RICHARD BURTON, having lately returned to England, has communicated to the Anthropological Institute a paper on the prehistoric antiquities of Southern Italy, which will be read at a future meeting. Mr. John Forrest, the recent explorer of several hitherto unknown tribes of the Australian continent, will also make a communication to the Institute in the course of the session; and Mr. Herbert Spencer has intimated his intention of communicating a paper on the comparative psychology of savages, which will be looked forward to with interest by anthropologists. The interest taken by ladies in the department of anthropology of the British Association has induced the Institute to open its ranks to members of the female sex. Foremost among the list of the new members thus included we notice the name of Miss Buckland, the writer of several interesting anthropological papers; the names of Lady Claude Hamilton, Lady Hamilton Gordon, and Lady Maude Parry are also included among the new adhesions. In taking this course the Institute has followed the example of the Anthropological Society of Paris.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOSOPHICAL SOCIETY (Monday, May 3).

A COMMUNICATION was made by Mr. Pirie, of Queen's College, "On a Method of introducing a Current into a Galvanometer Circuit." Mr. Pirie said that electricians had often to work with currents far too strong for their galvanometer. He mentioned various methods in use for checking the swing of the needle; but contended that an easily made and easily used controller for rough work was a desideratum. He described an instrument in the form of a continuously varying shunt, in which a moving connexion was obtained by a tube filled with mercury sliding on a wire of suit-

able resistance. This form of connexion was first used by Mr. Barrett, of Dublin. With the aid of Mr. Garnett, the Demonstrator of Physics, Mr. Pirie showed that a very good connexion was obtained by this means; and, subsequently, that the instrument described gave a control over the movements of the needle in a galvanometer whose resistance was not too different from its own.

PHYSICAL SOCIETY (Saturday, May 8).

PROFESSOR GLADSTONE, F.R.S., President, in the Chair. Mr. Crookes, F.R.S., exhibited and described some experiments on attraction and repulsion resulting from radiation, which he has recently submitted to the Royal Society, and of which an account has already been given in this journal (p. 189). It is unnecessary, therefore, to describe them at length, but it may be pointed out that one of the most beautiful of the instruments is one which Mr. Crookes calls a radiometer. It consists of four arms suspended on a steel point resting in a cup, so that it is capable of revolving horizontally. To the extremity of each arm is fastened a thin disc of pith, lampblack on one side so that the black and white faces alternate. The whole is enclosed in a glass globe, which is then exhausted as perfectly as possible and hermetically sealed. Several of these instruments, varying in delicacy, were exhibited, and experiments made showing the influence of light and heat of different degrees of refrangibility, and in proof of the law of inverse squares, &c.

The President, in expressing the cordial thanks of the Society, referred to Mr. Crookes's statement that the repulsion was proportional to the length of the vibrations, and asked whether at the red end of the spectrum there was an abrupt termination of the action and a gradual diminution towards the ultra violet.

Mr. Walen enquired as to the action of the magnet and of different axes of crystals in causing repulsion.

Professor Woodward made some observations with reference to the manipulation.

Professor Guthrie observed that researches might be divided into two classes: those in which the value of the result outweighed the merit of the author, and those in which a result of comparatively trifling significance is the outcome of years of patient labour. He expressed the conviction that Mr. Crookes's research had in a high degree both elements of greatness.

Mr. Crookes stated in reply to Dr. Gladstone's question that the glass envelope of the radiometer must be taken into account in considering the action of the rays of different refrangibility, and further, that the increased effect due to red light may have been in part due to the concentration of rays of low refrangibility which attends the use of glass prisms. A diffraction spectrum might give a different result. He added that when a ray falls on a surface capable of motion, which reflects it, very little work is done; but if the surface quenches the ray, motion is produced. He then thanked Professor Guthrie for his kindly remarks.

Professor Cornu, of the Ecole Polytechnique, described his recent experiments on the determination of the velocity of light. He gave an account of the method of Foucault, and exhibited the complete apparatus, including the arrangement of mirrors for multiplying the distance traversed between the two reflections from the revolving mirror. He described the toothed wheel of Fizeau and the improvements which he had himself made, in his own determinations by this method. He found that it was impossible to give a uniform motion to the toothed wheel, and therefore adopted an electrical registering apparatus to mark the increase of its velocity, an electric signal enabling the observer to point out the instant at which the right velocity is obtained. Another very important improvement is the substitution

of a pair of observations of the return ray for the single observation of a total extinction. Professor Cornu's most recent determination was made in the summer of 1874, the two stations being the Paris Observatory and the tower of Montlhéry, 14½ miles apart. A mean of 508 experiments gave 300,400 kilometres, or 186,660 miles per second.

Professor Adams mentioned that M. Cornu had contributed in no small measure to the success which had attended the formation in France of a society closely corresponding to our British Association, and assured him that the Physical Society felt grateful for his presence, as he could well understand the difficulties with which the early days of such a society are beset. M. Cornu stated, in answer to a question of Professor G. C. Foster, that he objected to the revolving mirror method because it was impossible to say to what extent the movement of the revolving mirror, and the disturbance of the air in its neighbourhood, affected the reflexion and propagation of the ray of light.

ANTHROPOLOGICAL INSTITUTE (Tuesday, May 11).

COLONEL A. LANE FOX, President, in the Chair. Mr. Moncure D. Conway, M.A., read a paper on "Mythology." He maintained that the evolution of Mythology was the reverse of what the facts of physical evolution might suggest; it was not from beneath, upwards to higher things, but rather from the grand in nature, that the human mind had arrived at the association of mystical meanings with the stock and stone, plants and animals, which figured so largely in popular mythology. Sacred animals were consecrated as symbols of the higher phenomena. Flowers and plants derived their potency from connexion with solar or lunar influences, still represented in the belief that to be healing they must be gathered at certain holy times or at certain phases of the moon. It was also maintained that the gods were personifications of power, and unmoral. They were gradually divided into good and evil, the demoniac powers being for a long time not diabolical, but personifications of hunger, thirst, and the dangers and impediments of life. The idea was combated that men had ever worshipped purely evil powers. The legend of Eden was held by Mr. Conway to be inexplicable by Semitic analogues. In India were found the myths of serpent-guarded trees and the apple of immortality, and the curse on the serpent which had puzzled theologians was explained by the theory of transmigration.

A paper, by the Rev. A. H. Sayce, M.A., was read, on "Language and Race." The author held that the fallacy of considering language a sure and certain test of race was one to which few modern philologists would commit themselves; there was no assertion which could be more readily confronted, more clearly be demonstrated to be false. Society implied language, race did not; hence, while it might be asserted that language is the test of social contact, it might be asserted with equal precision that it is not a test of race. Language could tell us nothing of race. It did not even raise a presumption that the speakers of the same language were all of the same origin. It was only necessary to look at the great states of Europe with their mingled races and common dialects to discover that language showed only that they had all come under the same social influences. Race in philology and race in physiology, meant very different things.

Mr. A. W. Franks, F.R.S., exhibited an inscribed wooden gorget from Easter Island.

GEOLOGICAL SOCIETY (Wednesday, May 12).

J. EVANS, Esq., F.R.S., President, in the Chair. Principal Dawson, of Montreal, communicated a paper "On the Occurrence of *Eozoon Canadense* at Côte St. Pierre." Having visited this locality last autumn, he examined the white thin-bedded crystalline limestone of Lower Laurentian age, and

detected two new forms of the celebrated foraminifer. Although these may turn out to be distinct species of *Eozoon*, it is safer to regard them at present as merely varietal forms of *E. Canadense*, and he accordingly distinguishes one as variety *minor*, and the other as variety *acervulina*. Dr. Dawson also described some serpentine casts of the globular chamberlets of a foraminifer resembling *Globigerina*. The Rev. Oswald Fisher, of Cambridge, offered some criticisms on Mr. Mallet's theory of Vulcanicity. Reviewing the several sections of Mr. Mallet's famous paper *seriatim*, he pointed out those sections to which he took exception, and gave his reasons based on mathematical and physical grounds. With reference to the hypothesis that the great features of the earth's surface are directly connected with the contractions of the cooling crust, Mr. Fisher maintained that if the crust cooled down from the extreme temperature of 4,000° Fahr. to 0°, the difference of contraction in two adjacent areas would not amount to more than a mile in a thickness of 400 miles. He argued against the hypothesis that volcanic phenomena are produced by the heat which is developed by the transformation of the mechanical energy due to movements in the earth's crust, since it appears difficult to understand how such heat could become sufficiently localised to effect fusion of the rocks. At this meeting Sir P. de M. Grey Egerton, Bart., was elected a Vice-President, and Mr. Carruthers a member of Council; the vacancies thus filled having been caused by the death of Sir Charles Lyell.

PSYCHOLOGICAL SOCIETY OF GREAT BRITAIN

(Wednesday, May 12).

MR. SERJEANT COX, President, in the Chair. Mr. Serjeant Cox read a paper "On some of the Phenomena of Sleep and Dreams," the purport of which was to show that the difference between the waking and the dreaming mind was caused by the suspension of the action of the will. The sleeper was conscious of the action of his mind, but was unable to control it as when awake. His implicit belief in the reality of the dream is due to this incapacity to try the reality of the mental impressions by the exercise of that combination of faculties which is employed in the process of reasoning. Mr. George Harris then read a paper "On the Psychology of Memory," describing the various problems presented by this mental faculty which await solution and should engage the attention of the Society. The subject of the next meeting will be "The Duality of the Mind."

ZOOLOGICAL SOCIETY OF LONDON (Thursday,

May 13).

In the fifth of the present course of lectures at the Society's Gardens, Professor Garrod treated of the chevrotains and of the hollow-horned ruminants. The chevrotains (*Tragulidae*) are small hornless animals which inhabit tropical Asia and Africa, and in outward appearance they strongly resemble the musk deer, with which they were formerly associated. In their anatomy, however, they show many points of affinity to the non-ruminating ungulates, notably in the structure of their vertebrae, legs, and digestive organs, and they are now consequently regarded as having changed less in organisation than the other ruminants, and as being the nearest living representatives of the ancient forms from which all the even-toed ungulates are probably descended. The general characters of the hollow-horned ruminants, or oxen, sheep, goats, and antelopes, were described, and the peculiarities of the more remarkable species were pointed out and illustrated by numerous specimens. Special attention was directed to the giraffe and the prong-horn, both of which are remarkable in the exceptional structure of the horns. In the former well-known animal the horns are covered by the hairy skin, and are not true processes of the frontal

bones, but are formed from independent centres of ossification. In the prong-horn of North America the outer covering of the horns is shed every year, but the bony cores are persistent throughout life. The next two lectures will be "On Camels and Llamas," by Professor Garrod, on Thursday, May 27; and "On Elephants," by Professor Flower, F.R.S., on Thursday, June 3, on each day at 5 P.M.

SOCIETY OF ANTIQUARIES (Thursday, May 13).

A PAPER was contributed by the Rev. Assheton Pownall, giving an account of a glass vial found in the church of Anstey, Hertfordshire. Similar vials have been discovered in churches in the counties of Leicester, Cornwall, and Warwick. It is supposed that some of these contained holy oil miraculously distilled from the relics of saints, especially of St. Katharine; but the contents of the Anstey vial were proved by analysis to be blood, probably itself a relic. Professor Bunnell Lewis sent for exhibition the rubbing of a Roman inscription, found on a slab of red sandstone measuring 4 feet by 1 foot 10 inches, near Brougham Castle in Westmoreland. The workmanship is inferior, the types of the letters being rude, and the spelling faulty. The inscription runs as follows:—"Plum. Lunari. titul. pos. conigi carisim.;" the terminations of the second and last words are lost by mutilation, so that the sex of the deceased is uncertain. The best rendering offered was "Plumae Lunaris titulum posuit coniugi carissimae;" but the two names are so uncommon that this interpretation is very uncertain. A few other objects of interest were exhibited, including a Chinese *cloisonné* enamel incense burner from the Summer Palace at Peking, now in the possession of Mr. Bruton; a silver ring of the fourteenth century found at Howth, ornamented with two hands and a crowned monogram, and a seal found near Drogheda, bearing a galley and the name of Walter Champioun.

ROYAL ASTRONOMICAL SOCIETY (Friday, May 14).

LORD LINDSAY, Vice-President, in the Chair. Mr. Russell, Director of the Sydney Observatory, gave an account of the observations of the Transit of Venus made in New South Wales, and of the various appearances seen by different observers with telescopes widely differing in size, after which Mr. Stone made some remarks on the "black drop" as seen at the Royal Observatory, Cape of Good Hope, a very bright field having been used, in order to exhibit this phenomenon in the most marked manner. An interesting discussion then followed, in which Lord Lindsay, Mr. De La Rue, Captain Abney, Captain Noble, Mr. Ranyard and others, took part, on the question of photographic irradiation as affecting the records of the Transit of Venus, and a short paper was read by Mr. Christie on the same subject. Mr. Dunkin then read a paper by Professor C. Piazzzi Smyth, calling attention to a remarkable change in the proper motion of a small star in Cetus, which seemed to imply motion in an orbit, as in the case of Sirius and Procyon, and Mr. Dunkin confirmed this result by an examination of recent observations made at Greenwich. There were several other papers presented, but their titles only were read, the meeting having already lasted beyond the usual hour.

FINE ART.

THE ROYAL ACADEMY EXHIBITION.

(Third Notice.)

General Subjects (continued).—Two of the really fine exhibitors at the Academy are Mr. Alma Tadema and Mr. Herkomer: their pictures would be leading attractions in any annual exhibition in Europe (indeed, the larger work of the Dutch master was displayed last year in Paris with great applause), and would hold their place

well in a national or permanent collection. The larger Tadema is named *The Sculpture Gallery*: it has been considerably altered since it was in Paris, the amount of detail and of general enrichment having been observably increased. The subject is a Roman family congregated to look at a great sculptured vase of black marble, which is being turned round to feast their eyes: various other works of the carver's art are also on the spot. Portraits of the painter, his wife, and other members of the family, are introduced, and will always contribute to make this one of the most desirable examples of his handiwork. The different pictorial values of the hues of white and of greyish white in this picture are most noteworthy; and, along with this, the solidity of form and general firmness of execution. But it has become a superfluity to comment on the excellence of Mr. Tadema's art in these respects, and in its spirit of archaeological accuracy. His second picture, *Water Pets*, represents a Roman lady lying her full length on a mosaic pavement, to watch the motions of some gold and silver fish in a tank sunk in the flooring, and at moments to feed them with bread-crumbs. The whole apartment is in cool unvaried half-light: only at the right-hand corner of the canvas one sees the end of a curtain, and below it a glimpse of the light outside. The most conspicuous feature and feat of this picture is the mosaic in receding perspective; a monument of minute nicety, which nevertheless avoids being petty. Nor indeed is this any better painted than other details, such as the metal salver containing bread, and the plump cushion of a dim yellow tint on which the lady is slightly propped. Her face is well moulded without being particularly handsome: it hardly looks of pure European race, but rather Syrian or Asiatic. Mr. Herkomer's picture—*The Last Muster, Sunday at the Royal Hospital, Chelsea*—is a surprising piece of vigour; of the force, dignity, significance, and diversity, with which a subject of actual life (common in itself, yet far from common in its pictorial externals) can be invested by resolute unswerving realism, combined, as it here so strikingly is, with very advanced artistic power. The red-coated pensioners who throng the canvas, all old or oldish men, are treated with a singular grasp of the general and individual effect of such a group: they might on the whole have been made handsomer, but they are full of character. One, the principal figure, is a very aged white-haired man, not long for this world; he drowzes off as the service proceeds, and his next neighbour, a strenuous-looking veteran, touches him on the wrist. Another in front has a round solid bald head, with an air of bulldog tenacity; one to the extreme right is blind. They are seated on benches of rather light-hued oak, and tattered banners overhang them: the white daylight glances downward from a double range of windows, of which only one set is seen. A few non-pensioner members of the congregation sit in the background, men, women, and children. This highly remarkable picture surprises many visitors; others it does not surprise, cognizant as they were, from previous exhibitions, of the capacity of Mr. Herkomer, but it more than confirms the highest anticipations of those who were inclined to believe in him. Henceforth he occupies unmistakably a position among our leading painters. The manipulation is very free; with loaded colour and much variety of touch.

We shall run rapidly through a list of other pictures in this section. Waterhouse, *Miranda*, neatly felt and executed. Bedford, *Hermione*, the wronged queen of the *Winter's Tale*, posed as a statue; good in expression, yearning to declare herself to her husband and daughter, and resume her place among the living. Pettie, *Scene in Hal of the Wynd's Smithy* (from the *Fair Maid of Perth*), where Hal consigns the coat of mail to the Highlander; done on the principle of picturesque sketching, yet not unsubstantially, and

in a style well suited to this sort of subject-matter, which, after all, does not comport with more than a certain amount of severity of treatment. Mrs. Jopling, *Elaine*, one of the lady's best productions. W. V. Herbert, *Misery and Joy before an Altar to the Unknown God, Days of Ancient Athens*. This is a subject of invention, of some sincerity and some interest, but tending towards the flimsy. Misery is a crippled woman on crutches; Joy, a maiden in an attitude between expansiveness and adoration. The altar is so faintly designed that it seems hardly to represent an object having solid projection. F. H. Jackson, *Decorative Figure, Vocal Music*; a work having largeness and felicity of style, more especially in the management of the full-tinted green drapery. Miss A. M. Lea, *A Bacchante*, deserving of somewhat the same encomium; but with more vivacity, and no trace of the severe. A. Hill, *Andromeda*, standing naked on the naked ledge of rock, from which the lapping of the tide is receding; no sky is visible—only the chained woman and the desolate crag. This is mainly a nude study, but raised to a somewhat higher pitch by the conception and sentiment. Leslie, *On the Banks of the Thames, A.D. 200*; a British "young lady" of that rudimentary epoch, who might have come out of "an establishment for young ladies" of the present day, and the Kensingtonian suburb. Mr. Leslie is a painter who has ability, attractive power, and accomplishment, which appear to some extent or other in whatever he does: we cannot, however, profess to think highly of this performance, or to consider that Mr. Leslie has, in a general way, been advancing of late years; popularity and a ready market have damaged him. The drooping left hand of the British maiden is indifferently drawn. Mrs. Anderson, *Convent Life*; a careful commendable picture of two aged nuns, one with her distaff and a green parrot, another with rich silk embroidery; a convent pupil brings some flowers, which may serve as material for continuing the brodered design; a youthful nun is behind, rapt in holy or wandering meditations. Edward Hughes, *Family Prayer in the Olden Time*; creditably presented and put together, but a little more demonstrative than was needed. Symons, *In Horé Mortie*; an ancient Franciscan, worn by long austerities, dying in the convent precincts as his brethren descend the stairs, chaunting vespers. There is true expression in this work, unmitigated, and to some eyes no doubt rather uncouth, and a picturesque as well as unhackneyed arrangement of the background and its personages. J. A. Fitzgerald, *Defected*; two thieves of the sixteenth century walking off from a church with the church plate, stopped by a mastiff of an enquiring air which may at any moment become perilously menacing; the rascallions look at him with a sense of being in a fix, very faithfully conveyed. Cary, *Watching the Game*; two lovers and some of their elders on the lawn of an old mansion, in the days of Charles I., one of the best pictures the artist has exhibited this long while. Goodall, *The Day of Palm-offering*: "It is an ordinary sight every Friday, in the vicinity of Cairo, to see a blind fakier being led to the cemetery, hired for the purpose of reciting the Koran, and placing a palm-branch on the family grave." This is a rather large picture, executed no doubt with more than ordinary competence and skill—a picture essentially in the nature of a study, and gaining little or nothing by being carried out on this more laboured scale; the feet of the blind man have too much of a stationary look. Gow, *Mrs. Baddeley at the Pantheon*, with a motto from Thackeray setting forth how the ushers refused admission to "lovely Sophy Baddeley," but her numerous admirers drew their rapiers, and arched them across for her to pass underneath. This, like other works by Mr. Gow, shows any amount of readiness and nicety; it is considerably the largest painting that we remember from his hand. The objection, and

a serious one it is, is that Mr. Gow does not seem to have painted his picture with a view to beauty, or elegance, or sweetness or richness of colour and lighting; it is ordinary in all these respects, although the very essence of the subject is the fascination of Mrs. Baddeley, and among her admirers one might naturally expect to find some of the handsomest gallants in London. They do look reasonably like gentlemen, but not like *fine* gentlemen. W. Maclaren, *Scene in an Orange Garden in Capri*; a landscape with figures of women; well carried out, careful and even elevated in quality. V. W. Bromley, *Mid-day Rest, Sioux Indians*; painted in vigorous shadow, with some effective patches of light, and with a quick sense of the picturesque.

Domestic Subjects.—This is of course an extremely large section of the exhibition, if we give a somewhat wide range to the term "domestic"—although, indeed, we have already specified some pictures which might, without straining the term, have been included under the same designation. We count in this class no fewer than sixty-nine oil painters, and eighty-nine oil pictures, to which we have appended notes in the catalogue: in our review, some of these may of necessity fall out, through want of space, and disinclination to iterate and reiterate remarks of the like general kind. In our present notice, we shall restrict ourselves to four leading exhibitors—Messrs. Millais, Fildes, Walker, and Chierici.

Mr. Millais's domestic picture might with about equal propriety be called a portrait: he elects, however, to turn it into a domestic picture by entitling it *No*, and we follow his lead. The subject is a handsome young lady, with a bright complexion and a black dress, whose general aspect suggests perhaps rather a married than an unwedded woman. She is reading over a letter which she has written, and which, as the title of the work apprises us, contains a negative answer to a suitor; she scans it somewhat regretfully, not wishing to pain the poor fellow beyond what needs must be, and pondering the phrases wherein she has couched her refusal,—possibly even reflecting, ere the final moment comes for closing and despatching the missive, whether it *shall* be a conclusive refusal after all. The background consists of a dim brownish tapestry. This is one of Mr. Millais's simple and thoroughly efficient works,—masterly, without vivid effort or salient peculiarity. It evinces once again his distinctive gift for marking a shade or undercurrent of emotional expression, without the least external insistency; for certainly there is something of regret, of suspense, and of kindly consideration, in the face, though we could not fix upon any one point in it that emphasizes these feelings. Mr. Fildes paints *Betty*, a large-moulded milkmaid, who might be called strapping or buxom, but to whom the epithet "healthy" comes most appropriate of all: she is going out to milking, carrying her pail and stool—holding them with a vigorous hand and exuberance of physique which almost suggest a twirl. Her weighty crop of yellow hair harmonises with her wide eyes and slight half-smile. The freshness of the rural morning is about her, and she is no less fresh than that. This is a work of exceeding vigour; it might seem to have been placed on the canvas by its painter with a fullness of animal spirits corresponding to its subject, as certainly with the most unmistakable surehandedness. Mr. Walker's picture, named *The Right of Way*, likewise deals with a theme of pure rusticity. A woman with eggs, and a small boy with primroses, are walking on a path bordering a stream; they are accompanied by a black puppy. This innoxious beast, or some other abstruse incentive, has roused the ire of a ewe. She parts company with other sheep and lambs; and, followed by her woolly offspring, marches up resolutely towards the boy, who shows a disproportionate amount of nervous alarm, hardly

perhaps consistent with his country breeding. Rain is falling over a pale horizon; conformably to this atmospheric condition, the picture is painted entirely in local colours, without shadows. It is a naïve piece of nature, and none the less of art, genuinely enjoyable. Signor Chierici (whose address is at Reggio in Central Italy) exhibits two pictures which appear to be prime favourites with the lovers of domestic art, and, indeed, with the visitors generally; nor is their popularity undeserved, for they are extremely natural, with true and not overdone detail of incident and expression, and firm and accurate though rather ordinary object-painting. They are pleasant and highly competent works, in a style which one might have been disposed to identify rather with the British or Flemish than the Italian nationality. The first of these works is named *Mother is Ill*, and represents the home of an Italian fisherman, who, in the enforced absence of the mother (from whom, perhaps, an addition to the family may be in prospect), is taking care of the baby and four other children; he blows on a pap-spoon, from which he is about to feed the infant; a turkey-hen and her brood walk into the apartment, and other symptoms of unmaternal literiness are apparent *passim*. The second picture is entitled *The Bath*; the personages here, including a rufous-tabby cat, are partly the same as in the preceding composition. There is a mother with four children: the younger pair are about to take their bath in a large earthen pan—a girl about three years of age and a boy of one; both swerve their feet upwards, with a pretty shrinking from the cool liquid; a smile of affectionate amusement passes over the mother's features.

W. M. ROSSETTI.

THE SOCIETY OF FRENCH ARTISTS.

THE tenth exhibition of this society, housed at No. 168 New Bond Street, opened on the 17th instant. Mr. Deschamps, who had hitherto been the efficient and courteous manager, is now the lessee of the premises: he intends to continue "submitting to English connoisseurs examples of the highest French art." This, if heedfully carried out, is a laudable object: we shall always be glad to see "examples of the highest French art," or, indeed, of the highest German, Italian, Low Country, American, Japanese, or (were it forthcoming) Hottentot or Polynesian art. It is a very different object from that which has been diligently pursued of late years by various picture-dealers and others—viz. the flooding and glutting of the English market with second down to twentieth rate specimens of foreign art, offending the judicious, misleading the ignorant and gullible, wheedling the British bank-note out of lax and wealthy hands, and diverting the stream of patronage from many a fairly good native painter to many a positively bad foreign one. This is an abuse and an imposition against which we have heretofore protested, and shall not cease to protest as long as it remains unabated. Mr. Deschamps has certainly, on the present occasion, got together several very good works, not unmixed with others of a lower order. If he will lay to heart the sound maxim that good foreign art is welcome in England and everywhere, and that common or bad foreign art had better remain in its proper obscurity, undiffused and unpuffed, we and others will be his debtors.

The demands made on our space by the Royal Academy and other exhibitions are so considerable just now that we may be compelled to dispose of the Bond Street Gallery with some brevity; for the current week, we confine ourselves to a single contributor.

The chief feature of the collection is the numerous assemblage of works by M. Legros; an admirable painter and designer, domesticated among ourselves for many years past, whose productions we always contemplate with the highest respect, and often with heartiest delight. His manly, sincere way of regarding his subjects; his lofty,

serene, self-respecting, and unfrittered art; his solid attainments in design, draughtsmanship, tone, and colour, entitle him to a European reputation, which, indeed, by this time he hardly falls short of enjoying. The present exhibition contains two of his large oil-pictures, both previously known in London, and a good number of his water-colour and other drawings, and etchings. The *Chantres Espagnols*, painted in 1870, and further worked upon since then, is a grand performance; the two Bishops in front singularly fine and dignified, and other heads painted with a grave solidity that has more affinity to Holbein than almost any other painter of our time can boast. *Un Pèlerinage* was executed in 1871, and is hardly inferior to the earlier work—in some respects even more interesting; it is a picture of female and personal, as the other of masculine and partly external, devotion. The artist who has produced these works may feel pretty secure as to his future position in the art of France and of the nineteenth century. The *Portrait of Gambetta* is new. The likeness of the keen-brained and great-hearted Republican, the patriot who dared to resolve that France must still be herself and still august in the hour of her darkest agony and abasement, will of course be interesting to many, apart from its value as a work of art. In this latter respect also the picture is a fine one, though we are a little disappointed at a certain rather stolid look in the face, which is indeed characteristic of M. Legros, if not perchance equally of M. Gambetta. It is remarkable that the artist, himself a man of much *esprit*, paints in a style which may almost be called anti-French in its decided exclusion of *esprit*: his portraits very generally look as if the facial mask had hardly sufficient mobility and permeability to give a full account of the feelings which it overlies. We here see Gambetta as a red-complexioned man, with grizzling though scarcely thinning hair: his countenance is set and determined, with a kind of permanent and general challenge in its gaze; he looks contemptuous, and not at the pains of easing off his contempt, so as to save it from becoming a standing irritation to others. In photographs of the same statesman we had thought a different expression the ruling one—an expression of fatigue, partly *blasé*, partly self-withdrawn, but not the less vigilant for an opportunity. It may well be that the expression indicated in the painting is the truer to the fact. The minor works by M. Legros are twenty-nine in number. Among these we notice particularly—*Le Coup de Vent*, sepia, very fine; *Le Canal*, water-colour, with trees on the bank, diminishing in size as they recede to the angle where the water makes a turn; *Etude de Tête*, pen and ink, a likeness of the artist's wife, singularly Raphaellesque in feature and expression; *Le Bûcheron*, crayons, with some colour; *Les Bûcherons*, a water-colour of high excellence in colour and otherwise, with one of the workmen felling a tree, and two others dragging it down with a rope. Also the following etchings: *Un Vieillard*, splendid; *Un Portrait*, (110); another (111) beautifully finished; *Portrait de Carlyle*, very grand, and a noble record of the stately head, whose refinement seems to augment with advancing age—Rembrandt might have done it, and some powerful reformer of the Calvinist times might have sat for it; *Un Chantre*; *Intérieur d'Eglise*, with choir-singers, wonderfully deep and rich in effect—one of the artist's best-known and most powerful etchings; *Etude de Tête*, a leading Communiard, with a very elevated character of head, excellently good.

W. M. ROSSETTI.

THE CAPITOLINE MUSEUM, THE COLOSSEUM, THE PALATINE AND ESQUILINE HILLS.

Rome.

SEVERAL of the sculptures unearthed on the Esquiline Hill during the last days of 1874 have recently been placed in the Capitoline Museum,

where they add much to the wealth and attractiveness of the art collections. In the gallery on the ground floor we see the Bacchus, a half-length statue (heroic size), one arm wanting, the other (the right) raised, with hand resting on the ivy-wreathed head. The figure is refined in form and graceful in pose, but the head is inferior, perhaps the work of another artist. In the largest hall on the upper storey we now see, removed from another place in this Museum, the life-size nude statue of a nymph in Parian marble, found on December 23 last, and finally installed in an arched recess where formerly stood a colossal bronze Hercules, rescued from the ruins of a temple dedicated to him, near the church of S. Maria in Cosmedin, which antique structure was swept away, for the sake of the building materials, by the Vandalism of Pope Sixtus IV., who wanted stone and marble for cannon-balls. I have mentioned, what is now generally agreed to by critics and artists in Rome, that this lovely statue, from the Esquiline treasure-trove, is a nymph, or naiad, not (as first erroneously reported) a Venus, having indeed no attribute or characteristic of the Greek Aphrodite; though Greek, I believe, all are agreed in considering this precious work of art to be. The otherwise nude figure has sandals on the feet (which an undraped Venus certainly would not wear), and the vase placed beside the right leg, on which lies a mass of drapery, also a basement supporting that vessel, are adorned with small reliefs, a serpent-like fish, and flowers with leaves—none of these objects being among the known symbols of the Cyprian goddess. In the same recess with the marble nymph we see two busts, one on each side—Hadrian (not one of the finest among portraits of him), and Manlia Scantilla, wife of Didius Julianus—if the other head here before us, of a beautiful and interesting woman, almost in the prime of life, with elaborately curled hair, is rightly attributed to her. Next to these stand, well placed for effect, two finely characterised and dignified female figures, fully draped, one unfortunately wanting both arms; the other, with the left arm and hand, but the right totally cut off from the otherwise complete figure. One wears the long tunica talaris and the palla over it; the other, a similar long flowing robe and the short tunica, with a girdle round the waist. The head of this latter statue has a grand and almost severe character, which would be suitable for the Tragic Muse; and the details of part of a lion's hide over the drapery that falls from the right shoulder confirm the supposition that it is a Melpomene who here stands before us, with her attributes from the Heraklean fable. The other statue, the pose of which is somewhat dramatic—so far as in its mutilated state this can be presumed—has a countenance of more mild and lovely type, and may perhaps be the companion muse, Erato or Terpsichore. Neither of them, however, has any ornamentation or dressing of hair, proper to these Muses in known examples of art.

Beside them are placed two half-length Tritons, both alike armless, except the remnant of one arm left to one figure. They are grandly characterised and wild looking, with a certain enthusiastic and unearthly expression in the strongly marked features, the long hair falling in heavy curls down the shoulders; each has the marine, half-fishy nature indicated by the curious details of scales on the broad chest, and also, though in slighter relief, on the cheeks and foreheads.

The half-length statue (heroic size) of Commodus with the attributes of Hercules, the lion's hide thrown like a hood over the head, and knotted on the muscular chest, the club in one hand, the apples of the Hesperides in the other. This work is an extraordinary specimen of minute and elaborate execution, betraying the tendencies to decline. It now stands appropriately in the so-called "Hall of Emperors." The elaborately adorned basement alone required much of the restorer's labours; and as we now see it,

comprises many details—a small shield with the Medusa head in low relief, two miniature cornucopias and a globe on which are the signs of the Zodiac—the sphere itself supported on one side by a female figure kneeling on one knee, still left (as found) headless; the companion figure, which has evidently been in the same position, being represented only by remains of two feet on the marble surface. The only other restorations which have been made are in part of the lion's hide, and the hand holding the golden apples. One may conjecture that the singular aggregate of emblems here surrounding the person of the unworthy son of Marcus Aurelius refer to his notorious preclivities in favour of Oriental religions, the Mithraic and others, as well as to his vaunted devotion for Hercules, whose names and attributes he affected to assume. The diminutive kneeling figures are, probably, intended for Victories, gazing upward in admiration of this Commodus Hercules.

Works in the Colosseum, on the Forum, and on the Palatine Hill continue, not rapidly, but with a certain progress which, every now and then, secures valuable results. Under the direction of the learned and long experienced Fiorelli, much may be expected. On the Palatine the *scavi* are now concentrated at the point most interesting, namely, around that extraordinary group of buildings in lithoid tufa, no doubt of highest antiquity, brought to light a few years ago, on the western ridge of the hill. At short distances to the north-west of these have been found buildings of the later imperial period (as the brickwork indicates), with the apparatus for baths in several chambers, and hypocaust below. In the great amphitheatre we look down, from the level once occupied by the shrines of the Via Crucis, on a wide, excavated area, within which are three systems of elliptical building, concentric with the outer arcades; and we may now see, cleared from soil, in the innermost circle (on the ground-floor area) eight rectilinear walls connected by partitions of brick and stone work, mostly rude and irregularly built. The different styles of building in these lower constructions generally, where massive stone courses and the brickwork of the decadence are curiously combined, afford proof of the various dates and origin of the buildings so long left underground which recent research has here brought to light. A noticeable detail is the number of round cavities in blocks of stone, many of which are coated with bronze still perfectly preserved, opening at regular intervals on the pavement, as well in the major area, which is, no doubt, the ground floor above which the moveable stage, the arena proper, extended, as in two vaulted corridors, branching off from the ellipse on the southern side laterally; and another more wide and lofty corridor, not yet completely explored, which loses itself in darkness at the extremity, where progress is stopped by the encumbering soil not yet removed. In this central corridor are set up several graffiti on marble, rudely representing combats of gladiators, of men with animals, and, in some instances, animals without men. On two of these slabs the gladiator is seen victorious with his palm, and the crown (apparently set with gems) hung up beside him. Some rilievi on larger marble slabs, also dug up among the ruins, represent, and not without truthfulness, animals both wild and domestic, in combat: a stag, a hare, &c. Among other sculptured remnants are two male torsos, one wearing a chlamys, the other with a cuirass and a chlamys thrown over it; also a winged sphinx in relief, and three remnants of similar figures (as they appear in their mutilated state to be), all which may have served to adorn the sides of a state chair—perhaps for the Consuls, if not for the Emperor himself—on the podium immediately above the arena. A large piece of woodwork, now laid lengthwise amid the labyrinthine buildings, has puzzled antiquarians and all who have attempted to explain the things lately discovered

in the Colosseum. It consists of several immense beams laid parallel, and crossed by rafters, which seem to have supported a flat boarding—the whole being so blackened and charred as to attest the action of fire—perhaps the conflagration which devastated this amphitheatre, in consequence of its having been struck in the upper part by lightning, A.D. 217. It is possible (and this is one among sundry conjectures advanced) that the wooden framework served as an inclined plane, for raising up on to the arena the cages of wild beasts, or for such animals as could be introduced at liberty, to be led, or driven in, to the same stage on which they had to be exhibited. There are also several small quadrangular chambers, among the ground-floor buildings, for which one can hardly conjecture other use than as cells for cages, which may thence have been lifted up to the arena of performance. The many massive brackets of travertine at regular intervals around the elliptic walls, seem obviously destined for supporting a moveable stage.

The Esquiline and Viminal hills (especially the former) still continue to yield antiquarian wealth, and still does that high eastern plateau within Rome's walls present the singular features, picturesque in irregularity, of a transition state—the passing of an old into the conditions of a new city, of the pontifical into the national capital, under a sceptre of limited monarchy. Among late discoveries on the Esquiline height, near the Servian Agger, are twenty-seven marble bases, probably of statues, with dedicatory inscriptions placed by soldiers, who for the most part belonged to the Praetorian Guard, and were generally natives of the Danubian provinces. They pray the gods to preserve emperors, empresses, or Caesars—sometimes their own well-being. They seem to have adopted a sort of mixed worship, blending their own northern superstitions with the more refined heathenism of the Empire; and what adds to the value of these inscriptions is the indication of dates, not only by Consulates so frequently changing in the course of twelve months under the later "Augusti," but by years, months, days. Near these inscriptions, in the magazine to which they have been removed, is seen an altar dedicated to Sylvanus (several memorials of whose worship have recently come to light in Rome and Ostia); also a curious monument of later heathenism, in form of a cippus, with a rude bas-relief of three deities—Jove with his eagle, Mars in complete armour, and a goddess with veiled head, one hand holding an oar (or rudder), and one foot resting on a wheel—apparently Nemesis, for an inscription records that this was dedicated by a soldier to Jupiter, Mars, Nemesis the Sun, Victory, and all "Diis Parentalibus." Another rilievo placed near this (probably an *ex voto* from some temple) represents, with spirited design, a chariot drawn by prancing steeds. Not far from the spot where these military inscriptions were found, has been laid open a wall in good *opus reticulatum* of early Roman work, on which are several graffiti of names of soldiers, &c., leading us to infer that this building was a "statio," probably for troops always on duty on the Esquiline and the adjacent territories.

The existence of a superb residence may be inferred from remains lately found on the same hill of a pavement consisting entirely of veined oriental alabaster, 170 large quadrangular slabs of which were still *in situ*, and completely preserved. A provisional magazine for antiques dug up in this highly productive Esquiline and Viminal region has been formed in an outhouse of the suppressed convent of Redemptorist Fathers, near S. Maria Maggiore. The memorial column, surmounted by a large crucifix and image of the Virgin and Child, erected opposite to that basilica by Pope Clement VIII. (1595), to commemorate the conversion and absolution of Henry IV., has been (as I have mentioned) taken down, on account of the levelling of the piazza where it stood. It now lies in that magazine of antiquities awaiting the time

when it can be re-erected, and (as I hear is proposed) on its former site. Report speaks of an intention to open a permanent museum for objects of fine art, &c., dug up in the course of excavations for building the new civic quarter. Another, and perhaps better, project is for considerable enlargement of the Capitoline Museum, and of that wing of the building where the magistracy holds its meetings, the "Palazzo dei Conservatori."

I have mentioned the generosity of a gentleman who has been passing the season at Rome, Mr. Allan Fraser, of Hospitalfield (Forfarshire), on behalf of the British Fine Art Academy here established. He has lately presented 1,000*l.* to the Academy, that sum being deposited in an English bank in this city, the interest accruing at once to the institution so benefited. The Academy will continue, till a better locale can be secured, to occupy their former place of meeting, where they have a reading-room and library, in the Via Sistina on the Pincian Hill.

A Committee of Archaeology and Fine Art, consisting of twelve members to be nominated by the Crown, and to be immediately associated with the Superior Council of Public Instruction, has been appointed by the Italian Government according to decree of April 22. A new "Belle Arti" periodical, *Roma Artistica*, has just begun its career, with promise of success.

C. I. HEMANS.

ART SALES.

At the sale of a collection of modern pictures and water-colours during the past week at Messrs. Christie, Manson, and Woods', the following prices were realised:—J. S. Cotman, *Hay Barges Becalmed*, 220*l.* 10*s.*; *Waiting for the Ferry Boat, Mouth of the Yare*, 178*l.* 10*s.*; *On the Norfolk Coast*, with a windmill, boats, figures, &c., 147*l.*; *Off Portsmouth, the Impending Storm*, 441*l.*; Müller, *The Bay of Naples*, which bears the name of the painter and the date 1840, 1,627*l.* 10*s.*; *A Spanish Gipsy*, by E. Long, 1869, 105*l.*; *Hey-ho the Wind and the Rain*, by J. M. Whitter, 99*l.* 15*s.*; *Scarborough*, by J. B. Pyne, 225*l.* 15*s.*; *The Widow*, by Landseer, 70*l.* 7*s.*; *On the Yare, near Thorpe*, by Old Crome, 194*l.* 5*s.*; *Off the Coast of Norfolk*, by John Barney Crome (the son), 115*l.* 10*s.*; *View near Norwich*, by Old Crome, 273*l.*; *On the Thames—Windsor Castle*, by Sir A. W. Callcott, R.A., 94*l.* 10*s.*; *An Overshot Mill*, by W. Müller, 241*l.* 10*s.*; *Christ and Two Disciples*, by W. Mulready, R.A., 52*l.* 10*s.*; *A Spate in the Highlands*, by Peter Graham, 399*l.*; *Francis I. and his Sister*, by R. P. Bonington, 157*l.* 10*s.*; *A Misty Morning in the Highlands*, by Peter Graham, 472*l.* 10*s.*; *Rembrandt in his Studio*, by Sir John Gilbert, A.R.A., 483*l.*; *The Glen, North Wales*, by J. Holland, 120*l.* 15*s.*; *Homewards*, by Peter Graham, 414*l.* 15*s.*; *At the Spring*, by P. F. Poole, R.A., 123*l.* 18*s.*; *A Tablespoonful Three Times a Day*, by E. Nicol, A.R.A., 304*l.* 10*s.*; *A Precautionary Measure*, the companion picture, 294*l.*; *Looking out for the Return of the Fishing Boats, Aberdeenshire Coast*, by Peter Graham, 609*l.*; *Sea piece, A Cutter getting under Way*, 157*l.* 10*s.*; *With Wind and Tide*, by Colin Hunter, 425*l.* 5*s.*; *A Convocation of Clergy*, by Sir John Gilbert, A.R.A., 420*l.*

In the collection of thirty-eight modern pictures of the English school, belonging to a gentleman in Lancashire, the following were noticeable examples:—J. Holland, *A View in Venice*, signed and dated, 89*l.* 5*s.*; W. Müller, *A Landscape*, with figures by David Cox, 231*l.*; C. R. Leslie, R.A., *The Duke and Duchess reading "Don Quixote"*, engraved, 105*l.*; David Cox, *Pointing the Way*, landscape and figure, 220*l.* 15*s.*; W. C. T. Dobson, R.A., *A Mushroom Girl*, 77*l.* 14*s.*; W. Müller, *The Lark Boy*, signed and dated, 53*l.* 11*s.*; B. W. Leader, *Capel Curig*, 325*l.* 10*s.*; T. Creswick, R.A., *A River Scene in Wales*, 194*l.* 5*s.*; W. Linnell, *A Landscape*, 273*l.*; G.

Chambers, *A Sea View*, with vessels, 67l. 4s.; J. Holland, *San Giorgio dei Greci, Venezia*, signed and dated, 162l. 15s.; *Boats, near San Giorgio*, signed and dated, 294l.; David Cox, *Darley Dale Churchyard*, 1,018l. 10s.

Of the water-colour drawings belonging to the late Mr. Frederick Timmins, of Edgbaston, Birmingham:—By David Cox, *Big Meadow, Bettws-y-Coed*, 126l.; *Snowstorm, Bettws-y-Coed*, 93l.; *View near Penmachno*, 311l. 17s.; *Beeston Castle, early morning*, 267l. 15s.; *Road near Calais*, 78l. 15s.; *Going to the Hayfield*, 105l. By T. Collier, *The First Snow in Nant Francon*, 84l.; *Twilight after Hail, near Ogwen*, 84l. D. Cox, *Old Mill at Bettws*, 126l.; *Sheep in a Valley*, 105l. Robie, *Roses*, 72l. 10s.; *The Deserted Church*, 187l. 10s.; *The Wooden Walls of England*, 1,417l. 10s.; *Tantallon Castle*, 14l.; *Sand-hills near Barmouth*, 120l. 15s.; and *Collecting the Flock, Llanbedr*, 105l. Colin Hunter, *Mending Nets, Coast of Devon*, 153l. 6s.; *A Landscape, with Man fishing*, 168l. J. Syer, *View in Wales*, 126l. The total of the 130 lots amounted to 10,140l.

In the collection of water-colour drawings belonging to Mr. Charles Lewes Parker, with twelve works of De Wint, the property of a lady deceased, and twenty drawings from those belonging to the late Mr. R. Ellison, sold on Saturday, the following were the chief lots:—*Holy Thursday*, by Thorne Waite, 246l. 15s.; *Chepstow Castle*, by David Cox, 105l.; and another by the same, 118l.; *Bolton Abbey*, by G. A. Fripp, 157l. 10s.; *Rouen*, by S. Prout, 145l. 17s.; *Beverley, Yorkshire*, by P. De Wint, 97l. 5s.; *A Street Scene in Caen*, by S. Prout, 336l.; *Folkstone*, by J. M. W. Turner, R.A., 451l. 10s.; *A Neapolitan Girl*, by F. W. Burton, 462l.; *The Last Man from the Wreck*, by E. Duncan, 504l. From a different property were sold a drawing by Turner of the Interior of Ely Cathedral, which was painted for the Right Rev. James Yorke, Bishop of Ely, 252l. By Copley Fielding, *Ben-y-Glo*, a drawing bought from the Water-Colour Exhibition of 1844 by the owner, which the artist, in a letter, said was considered one of his best works, 388l. 10s. By W. Hunt, *Very Queer*, engraved, 94l. 10s. By S. Prout, *Interior of a Church in Normandy during Mass*, 157l. 10s.

The *Times* gives the following account of the large and very interesting collection of Indian armour and arms, Chinese and Japanese enamels, carvings in rock crystal, jade, and agate, with other objects of Oriental art, formed by the late Colonel Charles Seton Guthrie, which was sold at Christie's last week. So many fine examples of the glyptic art as practised by the Asiatic workers have rarely been collected. Many of them had been exhibited in the India Museum, and we believe some of the choicest specimens brought over by Colonel Guthrie now belong to the national collection. Among the hard stone carvings were many of the intaglio known as Poniatowski gems, being the works of modern Italian artists in imitation of the antique, which were sold to the Prince in considerable numbers as real works of ancient art, and which are so excellent that even when the deception was found out the Prince still continued to buy them. There were about 300 of these intaglio, in red carnelian chiefly, many of which were handsomely mounted in gold, and they sold in lots of from two to five at prices varying from 7 to 10 guineas. The following were the more important objects of Indian and Chinese work:—A pair of knives with handles inlaid with gold, 34l. 10s.; a tulwar, with damascened blade with inscription in gold, formerly belonging to Meer Morad Ali Sirkar Khan, 8l.; a fine circular steel shield, with four bosses inlaid with gold, and inscription, from the Punjab, exhibited at the International Exhibition at Paris, 1867, 20l.; another, inlaid with florid pattern in gold, and four bosses, from Lahore, exhibited in Paris, 1867, 26l. 10s. The jade carvings sold well, at prices

generally from 2l. to 10l., some fine pieces going as high as 20 gs., and some exceptionally good fetching much higher prices, as lot 87, a beautiful oval fluted dish, carved with four bands of foliage and flowers, 7½ in. long, 2l. 10s., and 118, a dark green jade jar, the neck engraved with an inscription, 60l.; 119, a small mirror, with jewelled jade back, 40l.; 122, a small sword-handle, formed as a bird, and a knife handle 38l. 17s.; 126, an oblong aventurine box, with bands of ornaments in coloured enamels, 36l. 15s.; 136, a fluted bowl of white jade, mounted with enamelled gold handles, and foot set with rubies and emeralds, 50l.; a green jade bowl, inlaid with ornaments in silver, and a plain white ditto, 43l.; 146, an oval box and cover, studded with rubies and emeralds, 110l. 5s.; 156, a large octagonal pen-box, of white jade, with panels of pierced and carved green jade, inlaid, the borders set with rubies and emeralds, 320l.; a small basin carved in rock crystal, engraved with ornaments, and mounted with gold rim set with emeralds, corals, and onyx, 58l.; 193, a beautiful fluted bowl, engraved with flowers and foliage, 6½ in. diameter, 44l.; another, with faceted surface and carved handles, 6½ in. diameter, 34l. 12s.; a fluted vase and cover, with waved gold bands inlaid, the handles set with rubies, 125l.; a large oval box and cover, studded with rubies and emeralds in gold setting, 312l. 18s.; a globular vase, carved with groups of flowers in relief, flower handles, and an enamelled gold band round the neck, 141l. 15s.; a fine large bowl, with carved border and flower handles, mounted on beautifully enamelled gold foot set with onyxes, 183l. 15s.; a fine large bowl, with foliage handles, mounted on beautifully enamelled gold foot, set with onyxes, lapis lazuli, small diamonds, and rubies, 210l. The small Japanese carvings in ivory of grotesques sold for high prices—buttons at from 2 to 7 guineas; two grotesque figures, 11l. 15s.; a cylindrical nest of four boxes, with birds and flowers in mother-of-pearl and gold lacquer, 5l. 5s.; a matchpot carved with five figures, and a vase of flowers in mother-of-pearl, &c., 8l. 15l.; another, with hawks and foliage inlaid, 16l.; another, with a landscape in gold lacquer, and bronze figures in relief, 11l. 11s.; a pair of ivory altar candlesticks, formed as columns, surmounted by birds bearing nozzles, with four feet, decorated with birds, snakes, &c., in coloured and gilt lacquer, 25½ in. high, 34l. 13s. A fine oval-shaped fluted vase and cover, of pure white jade, with ring and foliage pattern handles and rings on the cover, 70l.; a cylindrical vase, carved with ornaments, and with four handles formed as dragons' heads with detached rings, 9½ in. high, 46l.; a very fine bowl and cover, of pure white jade, with four handles formed as masks, with rings and bats, carved with fruits and foliage in low relief, 9 in. diameter, 73l. 10s.; a pair of oblong-shaped slabs of white jade, elaborately pierced and carved with landscapes and animals, 11½ in. high, 48l. 6s.; a pair of white jade basins and stands, 6½ in. diameter, 24l.; a pair of ditto and ditto, 22l. 10s.; a group of finger citrons and foliage, 38l. 10s.; a curious square-shaped vase and cover, of dark-green jade, with cylindrical corners, carved with ornaments in slight relief, with dragon handles, and cover carved with dragons, 7 in. high, 66l.; a fine cylindrical matchpot, of dark-green jade, carved with figures, and a landscape, 6½ in. high, 43l.; a pair of ribbed beakers, of dark-green jade, with ornaments in slight relief, 10½ in. high, 76l.; a circular ribbed tripod incense-burner and cover, on mask feet, with ornaments in slight relief, the handles formed as dragons, 5½ in. high, 45l. 3s.; a beautiful flat-shaped bowl, on three feet, carved with masks and ornaments in low relief, the handles formed as dragons, with detached rings, 11 in. diameter, 75l. 12s.; a beautiful flat-shaped vase in rock crystal, carved with birds and plants in flat relief, enamelled metal gilt mountings, 43l.; a cup and cover, carved with foliage, a small fluted vase and cover, and a large ditto in car-

buncle, 20l. 5s.; a flat-shaped two-handled vase and cover, carved with ornaments, 53l.; a pair of swords, with Toledo blades, chased with ornaments and partly gilt, in metal-gilt sheaths, formed as snakes, 48l. 6s.; a dagger, with chased gold handle, set with rubies and emeralds, the cross-guard enamelled with flowers in colours on white ground, 83l.; a very large hookah, the bell of white metal enamelled black, with elaborate foliage pattern, 14l.; a diamond in the rough, three crystals, three gold rings, 63l.; an oval mirror of rock crystal, in silver gilt frame, surmounted by the Dunbar arms, the pillars of crystal spirally twisted, set with gems, on ebony base, with silver gilt ornaments, 57l. 15s. The whole collection, sold in 646 lots, realised 6,067l.

NOTES AND NEWS.

DR. SCHLIEMANN seems as determined to take Troy as were the original Achæans, and by all appearances it is not unlikely that he will have an equally long fight. The latest attack upon him was that of M. Saint-Martin (*Revue Archéologique*, March and April), and to this he now replies (May number of the *Revue*), declaring solemnly that there is no vestige of construction or of ancient human habitation on the height of Bunarbashi, and that on this point M. Saint-Martin and all who agree with him are entirely misled. His favourite argument is "come and see for yourself." He himself would doubtless spare no trouble for such an end; but his French critic will probably be contented with the assurance of Lechevalier and others that on Barnabashi foundations of masonry are to be seen. It is quite refreshing to hear the learned excavator repeat Homer's high-flown descriptions of the Scamander, and then chuckle over the bare imagination of M. Saint-Martin standing by the side of what he calls the Scamander, and endeavouring to reconcile with its present appearance the Homeric epithets.

THE festival of the fourth centenary of the birth of Michelangelo at Florence, as at present determined by the Commission, will be held in September next, from the 10th to the 15th of the month. The exhibition of works by Michelangelo will be of great interest. In the first place there are those by his own hands which exist in Florence. France will generously contribute, in her usual friendly and enlightened spirit, casts from works of sculpture in her possession, and photographs from all the drawings in her national collections. The Municipality of Bruges has been applied to for a cast from the Madonna and Child by Michelangelo, preserved in that city. From the Museum at Naples will come the colossal bust of Paul III. Bologna will contribute interesting examples of the great artist. From England the Department of Science and Art has supplied photographs from the drawings preserved at Oxford, and from works of Michelangelo in the Museum at South Kensington. From the National Gallery nothing is to be forwarded, but photographs of the two pictures there, ascribed to Michelangelo, will be supplied by a private collector. It is hoped that the Royal Academy of London, like other public institutions throughout Europe, will respond in friendly terms to the wish of the Florentine Commission to exhibit a cast from the noble relief in its possession, and will supply the relief. Photographs have been received from other collections in Europe. A general spirit of liberality has been prevalent. Photographs have also been forwarded from Windsor of drawings in the possession of Her Majesty, and it is intended to apply to the Duke of Devonshire, the Earl of Leicester, and other proprietors of drawings or other works of Michelangelo in England. It is believed that an English collector is in possession of the cartoon of the Leda. If this is the case he would confer a great favour by contributing a photograph. The Commission at Florence has been greatly gratified by the consent of the eminent house of Dominic Colnaghi and

Co., London, to act in Great Britain in the name of the Commission, and to gather and transmit to Florence contributions to the exhibition. The Commission hopes that collectors in Great Britain will communicate with Messrs. Colnaghi. The Government of His Holiness has taken a very friendly interest in the approaching exhibition, and it is understood that, by order of His Holiness, casts and photographs will be supplied. The Vatican, so rich in works of the immortal Tuscan, will thus contribute to do honour to his memory. It has been proposed by the Minister of Education that special commissioners from foreign governments should be invited to attend, but the Commission in Florence has not felt itself to be in a position to address governments, but has recorded its hope that foreign academies and societies connected with the fine arts will send representatives to Florence, where they will be received with the highest honours.

THE *Allgemeine Zeitung* announces that the recent excavations near the old Dipylon at Athens have brought to light the foundations of a house belonging to the time of Mithridates, in which were found fifty silver coins of the same age, some of which are of great value and unique in character. At Aquileia interesting discoveries have also been rewarding the zeal of explorers; and, according to recent reports, the foundation walls of a circus of colossal dimensions have been traced.

THE Art correspondent of the same journal at Rome announces with satisfaction that the well-known Danish artist, Elise Jerichau, has returned to Rome with the intention of making Italy her permanent abode, and has set up her studio in the Palazzo Lavati, bringing with her a large number of interesting portraits and *genre* pictures painted by her during her long stay in the East. No one has enjoyed such opportunities of seeing the interior of Oriental homes as Mme. Jerichau, who, during her numerous visits to Constantinople, Smyrna, Alexandria, and Cairo, obtained free access to the harems of the highest dignitaries, and was enabled to acquaint herself with the most minute and private details connected with the lives and usages of the inmates.

THE formal opening of an Austrian Oriental Museum took place at Vienna on May 10. The collection is especially rich in products of industry from Tunis and Egypt, but the Japanese and Chinese paper goods are said to be the most interesting of the special departments.

SOME unworthy doubts have been largely circulated in Norway with regard to Professor Rygh's suitability as Keeper of the National Museum of Antiquities. Herr Rygh has for many years exercised his office with zeal and energy, not a few of our own countrymen benefit every year by his courtesy and learning, and it is late in the day to come forward with charges of incompetence. The affair, however, has roused the scientific men of Scandinavia to no small indignation, and Professor Rygh has received from all sides expressions of sympathy. The matter must be now settled, since Dr. Hans Hildebrand, of Stockholm, as competent an authority on the subject as any in Europe, has written a letter to Professor Sophus Bugge, which appears in all the Scandinavian papers, in which he asserts Rygh to be "of all Norwegian antiquaries the one most accomplished in archaeological science. Not only does he stand in this respect far higher than all other archaeologists in Norway, but, outside Norway, the whole of Europe has few men who can be compared with him."

THE exhibition of works of art at Charlottenborg, the Danish Royal Academy, is now open. We learn that Carl Bloch, as usual, supplies the important picture of the year. We described the *Samson and Delilah* of this great master last year, a work of splendid and almost terrible force. His chief picture this year is *Christ driving the Buyers*

and *Sellers out of the Temple*. It is said to suffer from the bold effort the painter has made to compete on his own ground with Paolo Veronese, but yet to be a masterly production in composition and colour. He also exhibits *Old Folks*, two very ancient people in a quiet Danish house, reading the Bible together, and *A Monk who looks in the Glass*, which seems to be a very odd work, representing the reflection in a mirror of a monk suffering from toothache.

THE French painter under notice in the *Portfolio* this month is Léon Bonnat, an artist who by education belongs almost more to Spain than to France. He chiefly paints Italian *genre* subjects, but has now and then treated classical and sacred themes with some degree of success. His *Christ on the Cross*, it will be remembered, excited a great sensation in the last Salon, although it was severely condemned for its somewhat brutal realism. The peasant woman and child, *La Tenerenza*—chosen to represent his art in the *Portfolio*—gives no idea of his style. Landseer's *Sleeping Bloodhound* in the National Gallery, etched by W. Wise, and a pretty little picture from Lalauze's *Le Petit Monde*, of two demure little French maidens trying to draw, are the other illustrations. Mr. R. L. Stevenson finishes his description of an "Autumn Effect," observed, we should imagine, through Mr. Hamerton's spectacles. Mr. Hamerton himself, leaving woods and rivers, discourses on the delusions to which we are subject in judging of the apparent size of objects.

THE *Gazette des Beaux-Arts* gives us an abundance of good things this month. 1. Under the title of "Maitre Pihourt et ses Hétéroclites" M. Edmond Bonaffé discourses learnedly on the supposed Italian influence over the Renaissance in France; and informs us that Maitre Pihourt was a French architect or master mason of the first half of the sixteenth century, who owed no obligation to Italy in carrying out the principles of the Renaissance in France. 2. M. Paul Mantz finishes his criticism of the works of the late Charles Gleyre. The article is illustrated by a photogravure of Goupil's of the same kind as the *Portfolio* now gives us. Hitherto the *Gazette* has not adopted this popular mode of illustration, and we venture to think that it would be more satisfactory to true lovers of art if, instead of thus calling photography to its aid in rendering such works as this, it would give better woodcuts. Some in the present number are by no means equal to its former productions of this sort. 3. A biographical and critical article on J. F. Millet, containing several of his letters, will interest every one at the present time. It is illustrated by several wood engravings from his pictures and an etching by Courty of *La Récolte du Sarrasin*, a picture that has more of cheerfulness in it than most of Millet's works. 4. "La Rôle décoratif de la Peinture en Mosaïque" is considered at some length by M. E. Didron, who writes with great knowledge concerning the ancient mosaics of Italy, and thinks that the art is capable of being revived, and should be encouraged by the French Government for all public works, for which it might fitly serve. 5. The interminable Costume History. 6. Two admirable photographic reproductions of two of Rembrandt's magnificent etchings, *Joseph relating his Dream*, and the well-known *Old Mill*. Lovers of Rembrandt's engravings who are unable to afford the fearfully expensive luxury of collecting, are after all not so much to be pitied when they can obtain, at an inconsiderable cost, such admirable renderings as photography now offers them of these works. Here photography answers better than any other means, and for faithful reproduction, therefore, nothing can be said against its use.

M. CORDIER's fine statue of Columbus, before described in the ACADEMY, will shortly be set up for exhibition in front of the principal entrance of the Palais de l'Industrie before it is sent to Mexico.

THE statue of Berryer, by M. Barre, was recently unveiled at Marseilles, where it is set up in front of the Palais de Justice. It represents the great orator in the act of speaking.

THE STAGE.

THIS has been a week barren of new plays, but one that has produced a book not without interest to those who are concerned with the fortunes of the English stage. It is a lecture delivered at the Fine Arts Gallery by Mr. Henry Neville, of the Olympic Theatre, and is called *The Stage in its relation to Fine Art*. Mr. Neville tells us much about the history of the Stage, and something about the history of Fine Art, but he has not established with preciseness the relation between the two. He breaks into joyful song respecting the dramatic glories of the past, and is reasonably indignant with those who have brought the English stage into disrepute, and who have compelled him to perform for more than two hundred nights so common a melodrama as *The Two Orphans*. For Mr. Neville has clearly had his ideals, and has killed them off one by one as the public refused to pay for them; and this pamphlet may be taken to be the embodiment of the heavy sigh with which he has received the unusual profits of his melodrama. Even within Mr. Neville's time the stage has visibly degenerated. When he was young, the provincial theatres were the nurseries of acting: budding tragedians were tested as Hamlet or Othello; light comedians were put through the parts of Young Rapid, Marlow, and Charles Surface: low comedians played Touchstone and Tony Lumpkin. The better sort of players were instructed in the classical authors, and especially in "those great tragedians who sat in Athens on their unchallenged thrones: Aeschylus clothed in the thunder of his world-shaking terror, Sophocles shining in the beautiful radiance of his orbicular perfection, Euripides sounding the depths of the heart with his world-moving pathos, and composing, in their united power and influence, a triple fountain of blessing to mankind." They learned to pause before Shakspeare's shrine and express their reverence, though it was only the silent reverence of a tear. "But now," says Mr. Neville, "all these things are changed: men come into the profession we know not whence, we know not how, without even a general knowledge of art, its principles and its history; and the result is a deluge of incapacity, ignorance and conceit, sweeping everything before it, and changing the once pure taste of the public into an anarchy of ideas and a Babel of opinions. It fills me with an inexpressible moral indignation to see my noble art thus debased by the irruption of this host of Goths and Vandals. Away with such needy and incompetent adventurers." Amid the roar of Mr. Neville's eloquence we are able to gather that his remedy for these evils is to place the stage under the protection of the State, and establish a national school for acting. We have already expressed our opinion in favour of some such scheme as this, and much theatrical reform seems to be tending towards it. On the recent occasion of Miss Helen Faucit's performance at Drury Lane it was announced that the proceeds would be devoted to the endowment of an institution of this sort instead of the original plan of building a Shaksperian theatre at Stratford-on-Avon. At the same time we would deprecate haste in the matter. The *Comédie Française* is the model for all such schemes, and at the present time the *Comédie Française* may be said to exist not by means of, but in spite of the French people. Its great influence is due to its traditions.

Mr. Neville himself offers us no suggestion as to the means of accomplishing his project:—

"The right method," he says, "is to disentangle the stage from its evils, to reform its abuses, to pass it through the fire of a moral reformation, to lay the

axe to the root of the foul parasites that are choking and destroying the noble tree, to break off the incrustation of its centuries of evil, and bring to light the sparkling gem whose radiance they have so long hidden and concealed."

To the purport of much of which we assent: but what is the first step?

THE very pretty choros of ministers in Mr. Clay's comic opera *Cattarina* at the Charing Cross Theatre may be taken by way of compensation for the absence of ministerial affairs in Mr. Herman's play, *Jeanne Dubarry*. The comedy is poor stuff, and bears much the same resemblance to art that the Countess Dubarry's writings bore to literature. The principal character is sustained by Miss Edith Lynd, an actress of little experience, who, if she failed to realise the accepted conception of La Belle Bourbonnaise, was at least true to that part of the song which tells us that she was "fort mal à son aise."

No one who loves the gossamer fancies of Halévy, Boieldieu, and Auber, will miss the singularly complete series of performances of French comic opera that is now being given at the Gaiety Theatre. Halévy is seen at his airiest in the famous *Mousquetaires*, and if Boieldieu failed to endow the *Dame Blanche* with all the weirdness that M. Sach could have wished, yet the musician contrived to surround his work with a fascination that almost every Sunday night draws to the Opéra Comique at Paris an unwearied throng of enthusiasts. M. Tournié and M^{me}. Priola are presently to appear at the Gaiety.

"The performance of *The Merchant of Venice*," says the delightfully honest announcement of the Prince of Wales's Theatre, "having failed to attract large audiences, the play will shortly be withdrawn. During the preparation of other works, for which arrangements have been completed, Lord Lytton's comedy, *Money*, will be revived." Mrs. Bancroft and Miss Ellen Terry will perform in it.

Andréa, by Victorien Sardou, was produced at the Opéra Comique Theatre on Thursday night for the representations of M^{lle}. Hélène Petit, of the Odéon.

On Saturday, May 29, a drama adapted by Mr. Clement Scott from the French of M. Eugène Manuel, and called *The Detective*, will be produced at the Mirror Theatre.

MR. ALBURY's comedy is to be performed at the Olympic Theatre on Monday next.

M. CADOL's comedy *Grand Maman* was produced at the Théâtre Français on Monday night.

SIGNOR SALVINI, we understand, intends, before leaving this country, to play Hamlet and, what will be a novelty in London, Coriolanus. Coriolanus is one of his great characters, and he has played it with marked success in Rome, in spite of the trimming to which Shakspeare's text was submitted by the authorities. It is rumoured that he may play in company with Signor Rossi.

MUSIC.

VERDI'S "REQUIEM" AT THE ROYAL ALBERT HALL.

It is not often that two musical events occur within a week of such interest and importance as the first production in London of large works by one of the great living German, and by unquestionably the greatest living Italian composer. Last week the production of *Lohengrin* was recorded, and to-day we have to report the performance of the grand "Requiem," which Signor Verdi has recently written to commemorate the death of his friend, the poet Alessandro Manzoni. It was on the anniversary of that event, May 22, 1874—exactly this day twelvemonth—that the work

was first performed in the church of St. Mark at Milan. Its success there induced M. Camille du Locle, the director of the Opéra Comique at Paris, to produce it in that apparently most inappropriate place; and now Messrs. Novello, Ewer, and Co. have arranged for a series of performances of the work, under the direction of the composer, at the Royal Albert Hall. The first of these took place on Saturday last, and the second on Wednesday.

The first announcement that the composer of *Rigoletto*, the *Trovatore*, and *Traviata* was writing sacred music naturally took musicians by surprise. This was Saul among the prophets with a vengeance! The greatest curiosity was naturally felt as to what would be the result; because at first sight the idea of Verdi's writing a "Requiem" seems nearly as incongruous as it would be to imagine Shakspeare writing the "Christian Year." And it may be allowed at once that the work has very little of the character of what is commonly called "sacred music." This, however, raises the general question, Is there any broad line of distinction which can be laid down between what is sacred music and what is not? There is more than one reason why this question should be answered in the negative. Of course there are certain musical forms which from their associations are distinctively secular. Had Verdi, for example, introduced into his "Requiem" a waltz or a polka (to put an extreme case), its inappropriateness would have been self-evident. But with such exceptions it seems impossible to draw a hard and fast line between sacred and secular music. Nobody would nowadays dispute the claim of Beethoven's Mass in C to be called sacred music; yet is it not more than probable that if Palestrina, or even the Italian church composers of the last century, could have heard it, they would have condemned it as utterly un-sacred in character? Again, the two greatest composers of sacred music whom the world has ever seen were Bach and Handel; and both of these repeatedly introduced pieces from their operas or secular cantatas into their sacred works, yet no one finds fault with these pieces as inappropriate. In justice to Signor Verdi, also, it should be added that in Roman Catholic countries the distinction between sacred and secular music is much less marked than with ourselves. It is no uncommon thing in a Catholic church to hear an operatic overture played as the voluntary after service. This is not mentioned as a desirable or becoming thing; but it ought to be borne in mind in forming a judgment on a work differing very largely from the conventional models of church music.

It has been needful to say this much by way of preface, because some critics have condemned this "Requiem" as too dramatic in tone; and the only fair way to look at it is to place one's self at the composer's stand-point, and not to estimate his work by comparison with the two generally accepted models of the Requiem—those of Mozart and Cherubini. That Signor Verdi's is not sacred music in the narrow acceptance of the term must be conceded; but it is a work of high and genuine inspiration, often most powerfully touching the feelings, and characterised throughout by deep earnestness, though addressing itself to us in a somewhat unfamiliar language.

Anything like a complete analysis of the "Requiem" in these columns would be out of the question; neither, indeed, would it be readily intelligible without the aid of musical quotations. A brief notice of some of the salient points of the work is all that will be possible. The opening movement, "Requiem aeternam," in A minor, is of remarkable beauty; the first part for chorus *pp* accompanied by the muted strings is certainly as funeral as could be desired. A charming effect is produced by the modulation into A major at "et lux perpetua." At the "Kyrie" the solo voices are introduced, first alone and then in combination with the chorus. The whole of the music is

not merely full of beauty but perfectly new; it may indeed be said of the entire work that it is thoroughly original from the first bar to the last. The "Dies Irae" is set in nine movements, several of which are of very remarkable power. The opening chorus may be, and probably will be objected to by some as ultra-dramatic; it certainly is a most forcible representation of the "Day of Wrath," which in sentiment (though in nothing else) may be compared with the corresponding portion of Mozart's "Requiem." At the "Tuba Mirum" Verdi has followed the precedent of Berlioz in his "Requiem" of placing additional trumpets in the corners of his orchestra; and the effect of the different groups answering one another, though certainly dramatic, is exceedingly fine. A short and expressive bass solo, "Mors stupebit," leads to a most beautiful mezzo-soprano solo and chorus, "Liber scriptus," one of the gems of the work, at the close of which a portion of the opening chorus "Dies Irae" is repeated. The following trio for two sopranos and tenor, "Quid sum miser," is of most exquisite pathos, the modulation near the close from G minor to G major being particularly beautiful. At the "Rex tremendae" again (quartet and chorus), a fine opportunity is given to the composer, of which he has availed himself to the utmost. The declamations of the chorus are answered by the entreating tones of the soloists at the "Salva me, fons pietatis" in a manner as beautiful as it is fresh. We next have a very charming duet for trebles, "Recordare," and a most original tenor solo, "Ingemisco," to which succeeds a bass air, "Confutatis," which is by no means equal to the preceding numbers. Here Verdi's inspiration seems for once to have failed him; he has moreover introduced (evidently of malice aforethought) some consecutive fifths in the accompaniment of the song, the effect of which is simply distressing. That the rule of the theorists forbidding consecutive fifths may sometimes be violated with impunity, and even with advantage has frequently been proved by modern composers; but the effect must be the justification of such passages, and in the present instance they are certainly not justified. At the end of the air a fragment of the chorus "Dies Irae" is again introduced, leading to the "Lacrymosa," which is written for quartet and chorus. Here is another genuine inspiration, on which, did space allow, much might be written. It must suffice to allude to the novelty of the vocal combinations, to the charming phrase for unaccompanied solo voices at the "Pie Jesu," and to the remarkable modulations at the close of the chorus. The key of the piece is B flat minor, and the voices conclude in G major, the orchestra alone giving the final chords in B flat major.

The offertory "Domine Jesu Christe" is written for solo voices only. It is extremely pleasing, and charmingly scored for the orchestra, but, excepting at the "Hostias et preces," it scarcely rises to the height of some other parts of the work. Its thoroughly vocal character, however, and the flow of its melody are sufficient to ensure its popularity. The "Sanctus" is a double chorus in eight real parts, in which Verdi for the first time in the work attempts the strict fugal style. He does not, however, seem at home with it, and soon abandons it. This number must be pronounced one of the least successful of the Requiem. The following movement, "Agnus Dei," a duet for two sopranos with chorus, is, on the contrary, not merely one of the finest movements in the work, but one of the most original pieces of music ever composed. It is written in a form seldom if ever before employed in sacred music—the variation form. The theme is first given out by the two solo voices unaccompanied, and singing in octaves, with a perfectly novel effect, and then repeated by the chorus and strings in octaves without harmony; after which it is met with sometimes for soli, sometimes for chorus, each time with a different accompaniment. No description, however, can

give any notion of the effect of this extraordinary movement, and even the reading of the vocal score conveys but a faint idea of the impression it produces in actual performance. The "Lux aeterna," a trio for mezzo soprano, tenor and bass, also contains some very remarkable music. The passage "Requiem aeternam" contains an accompaniment for a *pp* double roll on two kettledrums tuned in fifths, which is very new. Beethoven was the first to use the two notes of the drums at the same time (in the Adagio of his "Choral Symphony"), and Berlioz has in his "Requiem" employed chords for several drums at once; but Verdi's effect differs from both. The final number of the work, the "Liberate me," is for soprano solo and chorus. The solo is for the most part grandly declamatory in style, especially at the passage "Tremens factus sum ego et timeo." The first part of the chorus is mostly founded on the subjects from the "Dies Irae;" a portion of the opening movement of the mass is then introduced for unaccompanied voices with excellent effect; after which Verdi introduces an elaborate fugue on the "Liberate me, Domine," and (like Rossini in the "Stabat Mater") succeeds in proving that fugue writing is not his forte. The quiet close of the movement, and of the work, when the composer returns to his more natural method of expression, is of great beauty.

Such is an imperfect attempt to give some idea of a very remarkable work, description of which is more than usually difficult because of its originality. The effect produced by it on a second hearing was decidedly greater than that made the first time—a sure test of sterling music. With respect to the performance, it was in all respects admirable. Signor Verdi is an excellent conductor, and for finish and precision the rendering of the music could hardly have been surpassed. The solo quartet was exceptionally good, as the composer had brought over from Paris the four artists who had sung in the mass there under his direction. These were, Mdme. Stolz (soprano), Mdme. Waldmann (mezzo-soprano), Signor Masini (tenor) and Signor Medini (bass). Of these artists Signor Masini is the principal tenor of the operas at Florence and Cairo, the other three occupy important positions in La Scala at Milan, as well as at Cairo. Mdme. Stolz is a magnificent dramatic singer, with a powerful voice able, even in the Albert Hall, to dominate both chorus and orchestra; Mdme. Waldmann's voice has less brilliance but more richness; her singing possesses to a very remarkable degree the precious quality of *charm*. A French critic has aptly said of these two ladies, "the one with a voice of crystal, the other with a voice of gold." Signor Masini has a sympathetic tenor voice, sweet rather than powerful, and most artistically managed; and the bass, Signor Medini, is the possessor of an organ of remarkable richness and volume. The ensemble of the four artists was the most perfect conceivable; finer solo singing has seldom if ever been heard. Their performance of the Offertory, though hardly one of the finest numbers of the work, was alone worth the journey to the Albert Hall to hear. The choruses were sung by the members of the Royal Albert Hall Choral Society with great finish, and an excellent orchestra, led by Messrs. Sainton and Carrodus, did the fullest justice to the composer's masterly and elaborate instrumentation. EBENEZER PROUT.

THE first of the series of six Summer Concerts at the Crystal Palace took place last Saturday. These concerts will closely resemble in their general features the well-known "Saturday Concerts" which take place during the winter months; the chief difference being that fewer novelties are produced. The principal pieces brought forward on Saturday were: the unfinished Symphony in B minor, by Schubert; Beethoven's "Choral Fantasia," in which the pianoforte part was taken by Mr. Charles Hallé; and the overtures to *Guillaume*

Tell and *Rienzi*. The vocalists were Mesdames Lemmens Sherrington and Patey, Mr. Vernon Rigby and Signor Foli. This afternoon the "Choral Symphony," one of the specialties of the Crystal Palace band, is to be given.

IN addition to the two performances of Verdi's "Requiem" spoken of above, two miscellaneous "National" Concerts were given at the Albert Hall on Whit-Monday afternoon and evening. Being designed for the amusement of a holiday audience, they contained, as was only natural, no features requiring a detailed notice in these columns.

MDLLE. MARIE KREBS gave the first of two pianoforte recitals which she has announced at St. James's Hall, last Wednesday. We have so often expressed our opinion of this young lady's admirable playing that it is needless to repeat it now. We will, therefore, only say that her programme included a prelude and fugue in A minor, by Bach; Beethoven's Sonata in A flat, Op. 26 (with the funeral march); Bennett's Three Sketches, "The Lake," "The Millstream," and "The Fountain;" Chopin's Nocturne in C minor, and three of his Etudes; Haydn's Variations in F minor; Schumann's Arabesque and Nocturne in E, Op. 21, No. 7; a "Pensée," by Carl Krebs, the pianist's father; and a "Tarantelle-Toccata," by Charles Mayer.

Two interesting articles have lately appeared in the columns of our contemporary the *Choir*, by Mr. J. Gompertz Montefiore, on a new system he has invented of writing music, to which he has given the name of "Musikography." It is in fact a kind of musical shorthand, designed as an assistance to composers in jotting down ideas, and making first sketches of new works with much less than the ordinary amount of mechanical labour. The system is not designed to replace the usual method of writing, as Mr. Montefiore well knows that this would be practically impossible; it is simply intended to supplement it, and for this purpose it seems well adapted, being apparently both simple and logical. We have not practically tested it ourselves, but the author says he believes that it "can be mastered by any one having some previous knowledge of music in a couple of hours at the outside," and after reading his articles we are hardly disposed to doubt the correctness of his estimate. Those who wish to make the acquaintance of the system will find the articles in question in the *Choir* of the 1st and 15th instant.

Two new operas have lately been produced at the Opéra Comique in Paris. *L'Amour Africain*, by M. Paladilhe, and *Don Mucarade*, by M. Ernest Boulanger. M. Paul Bernard, the critic of the *Revue et Gazette Musicale*, speaks coldly of the first work, but is loud in his praises of the second.

THE benefit performance given at the Opéra, Paris, on the 8th inst., for the families of the aeronauts who were killed in the recent balloon ascent, realised the sum of about 20,000 francs.

M. CAPOUL has just signed an engagement with M. de Locle. He will "create" next winter at the Opéra Comique the part of Paul in M. Victor Massé's work *Paul et Virginie*. The composer is very desirous that the part of Virginie should be assigned to Mdme. Patti, but it is doubtful whether the management will be willing to go to the expense of engaging her.

THE Folies Dramatiques is to be re-opened on September 1 with a new opéra-bouffe by Charles Lecocq, entitled *Le Pompon*. *La Fille de Madame Angot* was recently given at this theatre for the 529th time.

IN the report read at the annual meeting of the Société des Auteurs et Compositeurs Dramatiques, in the Salle Herz at Paris, some very sensible remarks were made on the recent performance of Verdi's "Requiem" at the Opéra Comique. From

consideration for the illustrious composer the committee abstained from entering a protest; they would, nevertheless, regret to see the theatres repeat the experiment; "for masses," says the report, "are much more in their place under the arches of a church than under the cloak of a harlequin."

A VERY interesting concert was given at Leipzig on the 2nd inst. by the Bach Society, under the direction of their conductor, Herr A. Volkland. The principal works produced were three very fine (though in two cases all but unknown) Kirchenkantaten. These were "Du wahrer Gott und David's Sohn," "Es ist dir gesagt, Mensch, was gut ist" (the opening chorus of which shows a curious identity in its theme with "Their sound is gone out" in the *Messiah*), and "Ein feste Burg," in which Luther's well-known chorale is treated as only Bach could have treated it. The performance is spoken of as most excellent.

THE Singakademie at Breslau celebrated its fiftieth anniversary on the 4th and 5th inst. with a performance of Handel's *Samson* and a miscellaneous concert.

It is stated that Herr Richter, the new conductor of the opera at Vienna, wished that the first performance of the *Meistersinger* under his direction should be given without "cuts," but that he was obliged to abandon the idea in consequence of the opposition of Herr Beck, who had to sing the arduous part of Hans Sachs.

THE post of organist and musical instructor at Eton College is vacant. The appointment rests with the headmaster and the governing body.

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